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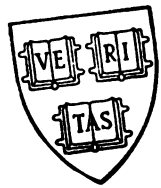

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THE ODES

OF

ANACREON.

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THE ODES

OF

ANACREON,

WITH A

ITERAL INTERLINEAR TRANSLATIC

ON

THE PLAN RECOMMENDED BY MR. LOCKE,

ACCOMPANIED BY

ILLUSTRATIVE NOTES.

FOURTH EDITION.

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ADVERTISEMENT.

THE TEXT which we profess to follow generally in this little Volume, is that given by Brunck, in his *Analecta Veterum Poetarum Græcorum*, 3 vols. 8vo. Strasburg, 1776. Where, however, there seemed reason for differing from this Editor, we have not scrupled to adopt in preference some other recognized authority. These slight deviations have been acknowledged in *Notes* subjoined to the SINGLE TEXT — the Greek of Brunck's Edition being there presented for the reader's choice, and the particular authority adduced for each variation that has been preferred.

The *Notes* subjoined to the INTERLINEAR PART are of a different nature; not pretending to observe the uniformity which is sometimes required for a *simple Original* or *simple Translation.* It will be found that some of these relate to points of Grammar—analysing peculiar cases of etymology or construction; some to the sense of particular passages—including observations on the customs or notions of the ancients to which allusion seems to be made; and some few perhaps will be considered rather fanciful additions than essential illustrations of the sentiments of the Poet. This diversity of comment, however apparently incongruous the ingredients of the composition, appeared preferable to a more exclusive singleness of subject-matter:—considering the double object proposed to the English reader, of acquiring the *language,* as well as understanding the *meaning,* of our Author.

To facilitate the former pursuit, the words of the Greek Text have been generally rendered into English by corresponding parts of speech, conformed, as nearly as possible, to their various

inflections and combinations. If some few deviations have been made from this course, they are either so plain in themselves, or so explained by the notes, that the student is never induced to diverge from the straight line without a clue for his return. Indeed, we doubt if many of our readers would not have willingly allowed us much greater latitude in this respect; for although the closest version would doubtless seem the most harmonious to the mere grammarian, yet the outrage offered to our idiom, by imposing thereupon the shackles of a foreign dialect, must require the utmost indulgence from the English advocate of poetical spirit and classical taste.

With regard to the number of the Odes admitted into this volume, it will be observed that we conclude at the same point which closes the original collection of the relics of this poet — omitting the fragments of inferior authority and interest, which have been appended by later editors.

How far the Odes in this early collection are justly attributed to the "Teian old man," is a ques-

tion too involved and multiform to be fairly discussed within the limits of this little work. It is the fashion of the present day to invalidate his claim to their production—not wholly without reason. None, however, can deny that many of these Odes possess intrinsic attractions, which need no passport of a name to bespeak them favor with "the wise."

To transfuse the spirit of *poetry* into a *really literal translation*, is commonly a hopeless and a thankless attempt. Our own scope is less elevated—and should we succeed in guiding the Reader direct to the *poetry of the original*, we shall at least come up to the pretension of the present publication.

THE ODES

OF

ANACREON.

Α'.—ΕΙΣ ΛΥΡΑΝ.
I.—ON THE LYRE.

ΘΕΛΩ λεγειν Ατρειδας, δε ϑελω ᾳδ
I-wish to-tell-of Atreus'-sons, and I-wish to-sin

Καδμον· δε ἡ βαρβιτος χορδαῖς ηχεῖ ερωτα μοῦν
Cadmus: but the harp on-*its*-chords sounds love al

Πρωην ημειψα νεῦρα, και την ἁπᾶσαν λυρην·
Lately I-changed *the*-strings, and the whole lyre:

εγω μεν ᾖδον ἀϑλους Ἡρακλεους· δε λ
I indeed was-singing labours of-Hercules: but *the*-

αντεφωνει ερωτας. Λοιπον ἡ
responded loves. *For-the-time*-remaining to

Ἡρωες, χαιροιτε· γαρ ἡ λυρη ᾄδει ερωτας μονο
Heroes, fare-ye-well: for the lyre sings loves al

Β'.—ΕΙΣ ΓΥΝΑΙΚΑΣ.
2.—ON WOMEN.

Φυσις εδωκε κερᾶτα ταυροις, δε ὁπλας ἱπποις, ποδ-
Nature gave horns to-bulls, and hoofs to-horses, swift-
ωκιην λαγωοῖς, χασμα οδοντων λεουσι, το
footedness to-hares, a-gulf of-teeth to-lions, the
νηκτον,* τοῖς ιχθυσιν, πετασθαι τοῖς ορνεοις,
power-of-swimming to-the fishes, flight to-the birds,
φρονημα τοῖς ανδρασι†—γυναιξιν ουκ-εἶχεν
thoughtfulness to-the men:—for-women she-had-nought
ετι. Τι οὖν διδωσι; Καλλος, αντι ἁπᾶσῶν
besides. What then does-she-give? Beauty, instead of-all
ασπιδων, αντι ἁπαντων εγχεων· δε τις, οὖσα
shields, instead of-all spears: and any-one, being
καλη, νικᾷ και σιδηρον και πῦρ.
beautiful, vanquishes both steel and fire.

---

* Νηκτον for νηκτικον.—Adjectives in ικος generally signify *capability, tendency,* or *pertinence,* and when combined with the article in the neuter gender, may be taken in the sense of substantives.

The construction of these lines appears to be varied in conformity to the metre. Thus, we have not only the adjective νηκτον, but the verb πετασθαι to fly, used as a substantive. The insertion or omission of the article is also very arbitrary.

† Φρονημα has been sometimes rendered "courage," but surely men may be distinguished from lions, without any worse compliment to the fair sex than Milton's description—

> "For *contemplation* he, and valour form'd,
> For softness she, and sweet attractive grace.'

Γ'.—ΕΙΣ ΕΡΩΤΑ.
3.—ON CUPID.

Ποτε μεσονυκτιοις ὡραις, ὁτε Αρκτος ηδη στρεφε
Sometime at-midnight hours, when *the*-Bear already is-turn

κατα την χεῖρα Βοωτου, δε παντα φῦλα μερ
at the hand of-Boötes, and all tribes of-speech-g

πων* κεαται δαμεντα κοπῳ· τοτε Ερως, επιστ
ed *men* lie subdued by-toil: then Cupid, having-st

Θεις, εκοπτε οχῆας μευ Θυρεων. Τις, εφ
ped, knocked-at *the*-fastenings of-my doors. Who, saic

αρασσει Θυρας; Κατα-σχισεις† μευ ονειρους.
strikes *the*-doors? Thou-wilt-break my dreams.

ὁ-Ερως φησι, Ανοιγε, ιμι βρεφος, μη-φοβησαι·
Cupid says, Open, I-am a-child, fear-not:

βρεχομαι, και πεπλανημαι κα
I-am-drenched, and have-been-wandering throu

ασεληνον νυκτα. Ακουσας ταῦτα, ελεη
the-moonless night. Having-heard these-*words*, I-pitie

δε ευϑυ αναψας λυχνον, ανεῳξα, και μ
and forthwith having-lit a-lamp, I-opened, and inde

εσορῶ βρεφος φεροντα τοξον πτερυγας-τε
I-behold a-child bearing a-bow and-wings

φαρετρην. Δε καθιξας παρα ἱστι
a-quiver. And having-seated-*him* near *the*-hear

---

* Μεροπων — literally, "voice-dividing," i. e. articulating d
tinctly; in opposition to the voices of brute animals, which are
resolvable into distinct sounds.

† Σχισεις κατα. Compound words are often dissolved by the fig
Tmesis: the parts thus separated have here been re-united.

ανεθαλπον αυτοῦ χεῖρας παλαμαισι· δε απεθλῖβον
I-warmed his hands in-*my*-palms: and I-wrung
ὑγρον ὑδωρ εκ χαιτης. Ὁ-δε, επει κρυος
the-dripping water from *his*-hair. But-he, when cold
μεθῆκε, φησι, Φερε, πειρασωμεν τοδε τοξον, ες
had-left-*him*, says, Come, let-us-try this bow, to
τι νῦν βραχεῖσα νευρη βλαβεται μοι.
what-*degree* now *the*-drenched string is-harmed for-me.
Δε τανυει, και τυπτει με μεσον ἦπαρ,*
And he-stretches-*it*, and strikes me *in-the*-middle *of-the*-liver,
ὡσπερ οἶστρος· δε ανα-ἁλλεται καχαζων, δε εἶπε,
like a-gad-fly: then he-leaps-up laughing, and said,
Ξενε, συγχαρηθι· κερας μεν εστι αβλαβες, δε
Host, rejoice-with-*me*: *my*-bow indeed is unharmed, but
συ πονησεις καρδιην.
thou wilt-be-pained *in*-heart.

Δ'.—ΕΙΣ 'ΕΑΥΤΟΝ.
4.—ON HIMSELF.

Στορεσας επι τερειναις μυρσιναις, δε επι λωτιναις
Stretched upon tender myrtles, and upon lotus
ποιαις, θελω προπῖνειν.† Δε ὁ-Ερως, δη-
herbage, I-wish to-drink-to-*friends*. And Cupid, having-

---

* (Κατα) μεσον ἦπαρ — literally, in "the middle liver," according to the Greek and Latin idiom. The part affected is often found in the accusative case, the preposition κατα being understood.

† Προπινειν — literally, "to sip first." It was customary with the Greeks, in drinking one to another, for the person *pledging* (προπινων) to drink part of the cup; after which the person *pledged* (αντιπροπινων), drank the remainder. It was also usual to drink to persons *absent*.

σας χιτῶνα ὑπερ αυχενος παπῦρῳ, διακονε
bound *the*-vest upon *my*-neck with-papyrus, let-him-s
μοι μεθυ. Γαρ οἷα ἁρματος τροχος, βιοτος τρι
to-me wine. For like a-chariot's wheel, life r
κυλισθεις· δε κεισομεσθα, ολιγη κονις, οστι
rolled-*along*: and we-shall-lie, a-little dust, *our*-bo
λυθεντων. Τι δεῖ σε μυριζειν λιθ
being-dissolved. What needs *for*-thee to-anoint a-sto
δε τι χεειν ματαια γῇ; Μᾶλ
and what to-pour vain-*libations* on-*the*-ground? Rat
μυρισον εμε, ὡς ετι ζῶ, δε πυκασον κρᾶτα ῥοδ
anoint me, whilst yet I-live, and heap *my*-head with-ro
δε καλει ἑταιρην. Ερως, πριν με-απελθεῖν
and call *my*-mistress. *O*-Cupid, before I-go-away thit
ὑπο χορειας νερτερων, θελω σκεδα
to dances of-*the*-*shades*-below, I-wish to-disp
μεριμνας.
my-cares.

Ε′—ΕΙΣ ΡΟΔΟΝ.
5.—ON THE ROSE.

Μιξωμεν το ῥοδον, το τῶν Ερώτων, Διο
Let-us-mingle the Rose, the *Rose* of-the Loves, with-I
σῳ. Ἁρμοσαντες το ῥοδον, το καλλιφυλλ
chus. Having-fitted the Rose, the beautiful-lea
κροταφοισιν, πινωμεν, γελῶντες ἁβρα. Το ῥο
to-*our*-temples, let-us-drink, laughing softly. The Ro
φεριστον ανθος, ῥοδον μελημα Εαρ
a-matchless flower, *the*-Rose *the*-darling of-Spri

παῖς Κυθηρης στεφεται* καλους ιουλους, συγχο-
boy of-Venus crowns-his-own beautiful tresses, dancing-
ρευων Χαριτεσσι. Οὖν στεφωμεθα. Λυ-
with *the*-Graces. Therefore let-us-crown-ourselves. Play-
ριζων παρα σοῖς σηκυῖς, Διονυσε, πεπυ-
ing-on-the-lyre near thy fanes, *O*-Bacchus, closely-
κασμενος ῥοδινοισι στεφανισκοις,† χορευσω μετα
covered with-rosy wreaths, I-will-dance with
βαθυκολπου κουρης.
a-deep-bosomed maid.

ϛ′—ΚΩΜΟΣ.
6.—THE REVELRY.

Συναρμοσαντες κροταφοισι ῥοδινους στεφανους-μεν,
Having-fitted to-*our*-temples rosy crowns,
μεθυομεν, γελῶντες ἁβρα. Δε κουρα
we-deeply-drink-of-wine, laughing softly. And a-maiden
χλιδανοσφυρος, φερουσα θυρσους βρεμοντας κατα-
delicate-ancled, carrying wands rustling with-
κισσοισι πλοκαμοις, χορευει ὑπο βαρβιτῳ·‡ ἁμα-δε
ivy leaves, dances to *the*-harp: whilst

---

* Στεφεται — "crowns for himself," the middle voice implying that the subject acts *on* or *for* itself.

† Στεφανισκοις—literally, "coronet," from στεφανος· the termination in ισκος having a *diminutive* force.

‡ Ὑπο βαρβιτῳ. The preposition ὑπο has here a twofold reference: implying on the one hand the *subordination* of the dancer *to* the music — on the other, the *effect* produced on the dancer *by* the music.

ἁβροχαιτας κοῦρος, ἁδυ-πνεοντων στοματων, προ-
a-soft-haired youth, of-sweetly-breathing lips, pours-
χεει . λιγειαν ομφαν, αθῦρων κατα πηκτιδων.*
forth a-thrilling note, playing on *the*-recds.
Δε ὁ χρυσοχαιτας ὁ-Ερως, μετα τοῦ καλοῦ Λυαιου,
And the golden-haired Cupid, with the beautiful Bacchus,
μετα τῆς καλῆς Κυθηρης, μετεισι, χαιρων, τον
with the beautiful Venus, attends, rejoicing, the
κῶμον επηρατον γεραιοῖς.
revelry delightful to-old-men.

Z′—ΕΙΣ ΕΡΩΤΑ.
7.—ON CUPID.

Ερως, χαλεπῶς ῥαπιζων με ὑακινθινῃ ῥαβδῳ,
Cupid, smartly striking me with-hyacinthine staff,
εκελευσε συντροχαζειν. Δε ἱδρως τεῖρε με
bade-*me* to-run-with-*him*. But exhaustion overcame me
τροχαοντα δια οξεων αναυρων ξυλοχων-τε και
running through fierce torrents and-coppices and
φαραγγων. Δε κραδιη ανεβαινε αχρις
dells. And *my*-heart was-mounting even-to
ῥινος, και αν-απεσβην. Δε ὁ-Ερως, σειων
my-nostrils, and I-should-have-perished. But Cupid, fanning
μετωπα απαλοῖς πτεροῖσι, εἶπε, "——
my-forehead with-*his*-tender wings, said, "*No more*,
γαρ συ ου-δυνῃ φιλῆσαι."
for thou art-unable to-love."

---

* Πηκτιδων—from πηγνυμι, to join. The instrument appears to be the same as the "calami compagine juncti" of Ovid.

Η'.—ΕΙΣ ΠΕΡΙΣΤΕΡΑΝ.
8.—ON A DOVE.

Ερασμιη πελεια, ποθεν, ποθεν πετασσαι; Ποθεν
Lovely Dove, whence, whence art-thou-flying? Whence
θεουσα επι ηερος, πνεεις-τε, και ψεκαζεις
careering on air breathest-thou, and distillest
τοσουτων μυρων;* Τις ει; δε τι μελει
so-many perfumes? Who art-thou? and what concerns
σοι;—Ανακρεων επεμψε με προς παιδα, προς
thee?—Anacreon sent me to a-youth, to
Βαθυλλον, αρτι τον κρατουντα† και τυραννον των-
Bathyllus, of-late the ruler and tyrant of-
άπαντων. Η-Κυθηρη πεπρᾱκε‡ με, λαβουσα
all. Cythera has-sold me, having-received-*for-me*
μικρον ὑμνον. Δε εγω διακονῶ Ανακρεοντι τοσαυτα·
a-little song. And I minister to-Anacreon *in*-such-*things*:
και νῦν, ὁρᾷς, κομιζω εκεινου επιστολας. Και
and now, you-see, I-am-conveying his letters. And
φησιν, ποιησειν με ελευθερην ευθεως. Δε εγω,
he-says, he-will-make me free immediately. But I,

---

* **Μυρων.** When a *part* only of the object is intended, the genitive case is used in Greek with verbs which govern the accusative. So also in French, *du, de la,* is partitive.

† **Κρατεω** and such verbs take a *genitive* case, as involving the idea of a comparative.

‡ **Πεπρακε.** The use of the *perfect* tense implies that the dove still belongs to Anacreon: otherwise the *aorist* might be used. In this double form of past time, the Greek language is superior to the Latin.

και ην αφῇ με, μενῶ παρα αυτῳ δουλη. Γα
even if he-dismiss me, will-stay by him *as-his*-slave. For

δεῖ με πετασθαι κατα ορη-τε και αγρους,
needs *for*-me to-fly over mountains and fields,

καθιζειν δενδρεσι, φαγοῦσαν τι αγριον; Τα-
to-settle on-trees, eating any wild-*thing*? I

μεν εδω αρτον, αφαρπασᾶσα χει
indeed I-eat bread, having-snatched-*it*-out of-the-h

Ανακρεοντος αυτοῦ. Δε διδωσι μοι πιεῖν
of-Anacreon himself. And he-gives to-me to-drink

οἶνον, ὁν προπῖνει. Δε πιοῦσα, αν-χορι
wine, which he-pledges. And having-drank, I-may-da

και συσκιαζω δεσποτην εμοῖσι πτεροῖσι· δε
and over-shadow *my*-master with-my wings: and

μιμενη καθευδω επι τῳ βαρβιτῳ αυτῷ. E
posing-myself I-sleep upon the harp itself. Thou-

ἅπαντα· απελθε· εθηκας με, Ανθρωπε, λι
all: depart: thou-hast-made me, *O*-Man, m

στεραν και κορωνης.
prattling even than-a-crow.

ή.—ΕΙΣ ΤΟΝ ΟΝΕΙΡΟΝ ΕΑΥΤΟΥ.
9.—ON THE DREAM OF HIMSELF.

Εγκαθευδων δια νυκτος ἁλιπορφυροις ταπ
Slumbering by night on-sea-purple carp

γεγανυμενος Λυαιῳ, εδοκουν ακροισι-ταρσοῖς
being-charmed with-Bacchus, I-seemed on-tiptoe

ταινῦειν ωκυν δρομον, αθῦρων μετα παρθεν
strain a-swift course, sporting with virg

Δε παῖδες ἁπαλωτεροι Λυαιου επεκερτομο
But youths more-tender than-Bacchus cut-*me*-to-the-he

λεγοντες δακεθῡμα* μοι δια εκεινας τας καλας.
speaking reproaches to-me because-of them the fair-ones.
Δε εξ ὑπνου, παντες φυγον με εθελοντα φι-
But *waked*-from sleep, all fled me wishing to-
λῆσαι. Δε ὁ τλημων μεμονωμενος, ηθελον
love. And *I*-the wretched-*one* being-left-alone, I-wished
καθευδειν παλιν.
to-slumber again.

Ι'.—ΕΙΣ ΕΡΩΤΑ ΚΗΡΙΝΟΝ.
10.—ON A WAXEN CUPID.

Τις νεηνιης επωλει κηρινον Ερωτα· δε εγω,
A-certain youth was-selling a-waxen Cupid: and I,
παραστας οἱ, εφην, Ποσου ϑελεις
having-stopped-near him, said, At-how-much wilt-thou
εκπριωμαι το τευχϑεν σοι; Ὁ-δε εἶπε,
that-I-buy the-*work* wrought by-thee? And-he said,
Δωριαζων,† Λαβε αυτον οπποσου λῇς. Δε ὁπως
speaking-Doric, Take him for-what you-list. But that
αν-εκμαϑῃς πᾶν, ουκ-ειμι κηροτεχνης· αλλα ου-ϑελω
you-may-know all, I-am-not a-wax-worker: but I-wish-not
συνοικῆν παντορεκτᾳ Ερωτι. Δος οὖν, δος αυτον
to-live-with all-craving Cupid. Give then, give him
ἡμῖν δραχμῆς, καλον συνευνον. Δε συ,
to-us for-a-drachma, *as*-a-beautiful comrade. And thou,

---

* Δακεθυμα — literally, "soul-biting *words*," from δακνω, to bite, and ϑυμος, soul.

† Δοριαζων. The Doric dialect was the most ancient of the four, or rather, was originally the *common* language in all Greece; which may account for its remarkable broadness and harshness.

Ερως, πυρωσον με ευθεως,—ει-δε μη, συ
Cupid, fire me forthwith,—if not, thou s
κησῃ κατα φλογος.
be-melted by flame.

ΙΑ'.—ΕΙΣ 'ΕΑΥΤΟΝ.
11.—ON HIMSELF.

Αἱ γυναῖκες λεγουσιν, Ανακρεων, εἶ γε
The women say, Anacreon, thou-art an-old-n
Λαβων εσοπτρον,* αθρει κομας-μεν ουκετι
Having-taken a-mirror, view *thy*-locks no-longer e
σας, δε σευ μετωπον ψιλον. Δε εγω ουκ-
ing, and thy forehead bald. But I know-n
τας κομας μεν, ειτε εισιν, ειτε απῆλ
the locks indeed, whether they-exist, or are-gone-a
δε τοῦτο οἶδα, ὡς πρεπει τῷ γεροντι παι
but this I-know, that it-becomes the old-man to-
τα τερπνα μᾶλλον ὁσῳ τα μο
the pleasant-*parts* *so-much*-the-more as those of
πελας.†
draw-nearer.

ΙΒ'.—ΕΙΣ ΧΕΛΙΔΟΝΑ.
12.—ON A SWALLOW.

Τι θελεις ποιησω σοι' τι,
What wilt-thou I-should-do with-thee: what with-t
λαλη χελῑδων; Θελεις λαβ
prattling swallow? Wilt-thou *that*, having-seized-*t*

---

* Εσοπτρον. Ancient mirrors were commonly of polished b

† Πελας. The word μᾶλλον, more, must be understood a

ψαλιξω τα ταρσα σευ, τα κοῦφα; η
I-should-clip these wings of-thine, these light-*wings*? or
μᾶλλον, ὡς εκεῖνος ὁ-Τηρευς,* εκϑεριζω την-σευ
rather, like that Tereus, should-cut-off thy
γλῶσσαν ενδοθεν; Τι αφηρπασας Βαϑυλ-
tongue from-within? Why didst-thou-snatch Bathyl-
λον μευ καλῶν ονειρων φωναῖς ὑπορϑριαισι;
lus *from*-my beautiful dreams by-*thy*-notes before-the-dawn?

ΙΓ'. — ΕΙΣ ΕΡΩΤΑ
13. — ON CUPID.

Θελω, θελω φιλῆσαι· Ερως επειθε με φιλεῖν· δε
I-wish, I-wish to-love: Cupid was-urging me to-love; but
εγω, εχων αβουλον νοημα, ουκ-επεισϑην.
I, having an-inconsiderate mind, was-not-persuaded.
Ὁ-δε ενϑυ, αρας τοξον και χρυσεην
And-he forthwith, having-taken-up *his*-bow and golden
φαρετρην, προ-εκαλεῖτο με μαχῃ. Και εγω, λα-
quiver, challenged me to-battle. And I, having-
βων επι ωμων θωρηκα, ὁπως Αχιλλευς, και
taken on *my*-shoulders a-cuirass, like Achilles, and
δοῦρα, και βοειην,† εμαρναμην Ερωτι. Εβαλλε,
javelins, and a-buckler, combated with-Cupid. He-shot,

---

* Anacreon adopts the less usual acceptation of the fable; implying that Philomela, the sister-in-law of Tereus, was transformed into a *swallow*.

† The distinction of Greek participles is one of the principal difficulties of a translation professing to represent each word in its proper part of speech. It is usual to render both the *aorist* and *perfect* participles, as αρας and ῆρκως, by the same english "*having* taken up:" but the aorist participle having no reference to present time, may be

δε εγω εφευγον, δε ὡς εἶχε ουκ-ετι οϊστους,
and I was-fleeing, but when he-had no-longer *any*-arrows,
ησχαλλεν· εἶτα αφῆκεν ἑαυτον εις βελεμνον, δε
he-grieved: then he-hurled himself for a-weapon, and
μεσος εδῦνε μευ καρδιης, και ελῦσε με. Δε
midmost he-entered my heart, and unnerved me. But
ματην εχω βοειην·* γαρ τι βαλωμεθα
in-vain have-I a-shield: for why should-we-be-smitten
εξω, μαχης εχουσης με εσω.
outwardly, a-fight engaging me within.

ΙΔ.—ΕΙΣ ΤΟ ΖΗ͵Ν ΑΦΘΟΝΩΣ.
14.—ON LIVING WITHOUT ENVY.

Ου-μελει μοι Γυγᾶο,† τοῦ ανακτος Σαρδιων,
It-recks-not me of-Gyges, the king of-Sardis,
ουτε χρυσος αἱρεει με, ουδε φθονῶ τυραννοις.
neither does-gold -win me, nor do-I-envy tyrants.
Εμοι μελει καταβρεχειν ὑπηνην μυροισι.‡
Me it-concerns to-bedew *my*-beard with-perfumes.
Εμοι μελει καταστεφειν καρηνα ῥοδοισι. To-
Me it-concerns to-crown *my*-head with-roses. To-

---

generally known by its admitting the translation "*When he had* taken up,"—corresponding to the Latin *quum sumpsisset*

* *Βοειην*—literally "a bull-hide:" of which material shields were chiefly made.

† *Γυγαο*—Gyges, an ancestor of Crœsus king of Lydia, was, like him, proverbial for his riches.

‡ *Μυροισι*. The Greeks, after bathing before an entertainment, anointed the several parts of the body with costly unguents of *different* kinds.

σημερον μελει μοι· δε τις οἶδε το αυριον; Ἑως
day concerns me: and who knows the morrow? Whilst
οὖν εστι ετι ευδῖα, και πῖνε, και κυβευε,
therefore it-is yet fair-weather, both drink, and throw-dice,
και σπενδε τῷ-Λυαιῳ· μη νοῦσος, ην τις
and pour-libations to-Bacchus: lest disease, if any
ελθῃ, λεγῃ, Δεῖ σε μη πινειν.
come, should-say, It-needs thee not to-drink.

ΙΕ'.—ΕΙΣ ΕΑΥΤΟΝ.
15.—ON HIMSELF

Οἱ-μέν λεγουσιν τον ἡμιθηλυν Αττιν* εκμανῆναι,
Some say that the-effeminate Attys was-maddened,
βοῶντα καλην Κυβηβην εν ουρεσι. Οἱ-δε
calling-on beautiful Cybele among *the*-mountains. And-some
πιοντες λαλον ὑδωρ δαφνηφοροιο Φοιβου
after-drinking *the*-babbling water of-laurel-bearing Phœbus
παρα οχθαις Κλαρου,† μεμηνοτες, βοῶσιν.
near *the*-banks of-Clarus, having-become-mad, call-aloud.
Δε εγω, κορεσθεις τοῦ-Λυαιου, και τοῦ-μυρου, και
But I, satiated of-Bacchus, and of-perfume, and
τῆς-εμῆς εταιρης, θελω, θελω μανῆναι.
my mistress, I-wish, I-wish to-be-mad.

---

* Αττιν—Attys, a shepherd of Phrygia, beloved by Cybele the mother of the Gods, was punished for infidelity with madness.

† Κλαρου—Claros, a town of Ionia, was famous for a lake sacred to Apollo.

Ις'.—ΕΙΣ ΕΑΥΤΟΝ
16.—ON HIMSELF.

Συ μεν λεγεις τα Θηβης, ὁ-δε
Thou indeed tellest the-*fortunes* of-Thebes, and-he a
αὔτας Φρυγῶν· δε εγω εμας ἁλωσεις. (
the-shouts of-Phrygians: but I my-own captivities.
ἱππος ωλεσεν με, ου πεζος, ουχι νῆες· δε αλ
horse destroyed me, not foot, not ships: but ano
καινος στρατος βαλων με απο ομματων.
new army shooting me from eyes.

ΙΖ'.—ΕΙΣ ΑΡΓΥΡΟΥΝ ΠΟΤΗΡΙΟΝ.
17.—ON A SILVER CUP.

Τορευσας τον αργυρον, Ἡφαιστε, ποιησον
Enchasing the silver, *O*-Vulcan, make for
ουχι πανοπλιαν μεν, (γαρ τι μαχ
not full-armour indeed, (for what *is there* to-ba
και εμοι;) — δε κοῖλον ποτηριον· βαθῦνον, ὁ
and to-me?) — but a-hollow cup: deepen-*it*, as-muc
δυνῃ. Δε ποιει μοι κατα αυτο μητε ασ
thou-art-able. And make for-me upon it neither s
μητε ἁμαξας, μη στυγνον Ωριωνα.* Τι μελει
nor wains, nor hateful Orion. What recks-it

Πλειαδων; Τι-δε αστερος Βοωτεω; Ποιησον
of-*the*-Pleiads? And-what of-*the*-star of-Boötes? Make
κατα αυτο αμπελους μοι, και βοτρυας, και Μαι-
on it vines for-me, and clusters, and Bac-
ναδας τρυγωδεις' δε ποιει ληνον οινου, και
chants stained-with-grapes: and make a-press for-wine, and
Ερωτα και Βαθυλλον, ὁμοῦ καλῷ Λυαιῳ,
Cupid and Bathyllus, together with-beautiful Bacchus,
πατοῦντας χρυσεους.
treading *all* golden.

ΙΗ'.—ΕΙΣ ΤΟ ΑΥΤΟ.
18.—ON THE SAME.

Καλλιτεχνα, τορευσον ἡδυ κυπελλον Εαρος·
Elegant-artist, enchase a-sweet cup of-Spring:
Ὡρην τα-πρῶτα φερουσαν ἡμῖν τερπνα ῥοδα. Δε
the-Season first bringing to-us pleasant roses. And
ἁπλωσας τον αργυρον, ποιει τερπνον ποτον
having-simply-wrought the silver, make a-pleasant goblet
μοι. Τῶν-τελετῶν, μη-τορευσῃς μοι ξενον,
for-me. Of rites, enchase-not for-me *aught* foreign,
παραινῶ· μη φευκτον ἱστορημα. Μᾶλλον ποιει
I-beseech *thee*: nor a-revolting story. Rather make
ἡμῖν Ευϊον-τε (γονην Διος), Κυπριν-τε
for-us both-Bacchus (offspring of-Jove), and-Venus
μυστιν ποθων, συγκροτοῦσαν Ὑμεναιους.
priestess of-desires, celebrating Hymeneals.
Χαρασσε ανοπλους Ερωτας, και Χαριτας γελωσας
Carve unarmed Cupids, and Graces laughing

ὑπο ευπεταλον αμπελον, ευβοτρυον, κομῶσαν.
beneath a-well-spreading vine, well-clustered, leafy.
Συναπτε ευπρεπεις κουρους, αν Φοιβος μη-αθῡρῃ·*
Join-with-*them* graceful youths, if Phœbus sport-not.

ΙΘ'.—ΕΙΣ ΤΟ ΔΕΙΝ ΠΙΝΕΙΝ
19. ON THE NEED TO-DRINK.

Ἡ μελαινα γῆ πινει, δε δενδρεα πινει αυτην·
The black earth drinks, and *the*-trees drink her:
θαλασσα πινει αναυρους, δε ὁ ἡλιος θαλασσαν, δε
the-sea drinks torrents, and the sun *the*-sea, and
σεληνη τον ἡλιον. Τι, ἑταῖροι, μαχεσθε μοι,
the-moon the sun. Why, companions, quarrel-ye with-me,
αυτῷ και θελοντι πινειν;
myself also wishing to-drink?

Κ'.—ΕΙΣ ΚΟΡΗΝ.
20.—ON A GIRL.

Η Ταντᾰλου ποτε εστη, λιθος, εν οχθαις
The-*child* of-Tantalus once stood, a-stone, on *the*-steeps
Φρυγῶν· και παῖς Πανδιονος ποτε επτη,
of-*the*-Phrygians: and *the*-child of-Pandīon once flew,

---

* This clause is commonly interpreted as alluding to the fable of Hyacinthus, a youth slain by Apollo, while playing with him at quoits:—but considering that all the other persons here mentioned are divinities, it may fairly be understood as a compliment to Apollo, implying that his presence alone would be sufficient to personify all youthful beauty.

ορνις, χελιδων.* Δε εγω ειην εσοπτρον, ὁπως
as-a-bird, a-swallow. But I would-be a-mirror, that
αει βλεπῃς με· εγω γενοιμην χιτων,
always thou-mayst-look-at me: I would-become a-tunic,
ὁπως αει φορῇς με· θελω γενεσθαι ὑδωρ,
that always thou-mayst-wear me: I-wish to-become water,
ὁπως λουσω σε† χρῶτα· γενοιμην μυρον,
that I-may-bathe thy skin: I-would-become perfume,
γυναι, ὁπως εγω αλειψω σε. Δε και ταινιη
O-maiden, that I may-anoint thee. And even a-kerchief
μαστῶν, και μαργαρον τραχηλῳ, και σανδαλον
of-*thy*-breasts, and pearl-row for-*thy*-neck, and a-sandal
γενοιμην, μονον πατεῖν με ποσιν.
would-I-become, *so that thou* only tread me with-*thy*-feet.

ΚΑ'.—ΕΙΣ 'ΕΑΥΤΟΝ.
21.—ON HIMSELF.

Δοτε, δοτε μοι, ὦ γυναῖκες, πιεῖν Βρομιου αμυστι· ‡
Give, give me, O maidens, to-drink of-Bacchus copiously;
γαρ ηδη αναστεναζω προποθεις ὑπο καυματος.
for now I-sigh exhausted by a-burning-heat.
Δε δοτε εκεινου ανθεων· δε τα-μου μετωπα επικαιει
And give-*me* of-his flowers: for my forehead burns-up

---

* Alluding to the fabled metamorphoses of Niobe and Progne.

† The construction is—"that I-may-bathe thee *as-to* skin—(κατα) χρῶτα.

‡ Αμυστι, i. e. απνευστι, without taking breath. This does not appear to have been the *usual* mode of yore, as on occasion of such feat, the company applauded the hero, with Ζησειας, "Long life to you."

στεφανους οἱους πυκαζω. Δε το καῦμα τῶν
wreaths such-as I-closely-twine. But the burning of-the
Ερωτων, τινι σκεπαζω, κραδιη;
Loves, with-what may-I-shroud-*it*, *O-my*-heart?

ΚΒ'.—ΕΙΣ ΒΑΘΥΛΛΟΝ.
22.—ON BATHYLLUS.

Καθισον παρα την σκιην, Βαθυλλε, το δενδρον καλον,
Sit by this shade, Bathyllus, the tree *is*-fair,
δε εσεισε ἁπαλας χαιτας μαλακωτατῳ κλαδισκῳ.
and shakes *its*-tender leaves on-softest twig.
Δε ῥεουσα παρα αυτῳ πηγη πειθοῦς* ερε-
And flowing near it a-fountain of-persuasion pro-
θιζει. Τις οὖν, ὁρῶν, αν-παρελθοι τοιοῦτο
vokes-*to-taste*. Who then, beholding, would-pass-by such
καταγωγιον;
a-retreat?

ΚΓ'—ΕΙΣ ΧΡΥΣΟΝ.
23.—ON GOLD.

Ει γε ὁ πλοῦτος χρυσοῦ παρῆγε το-ζῆν θνητοῖς,
If indeed the wealth of-gold extended life to-mortals,
εκαρτερουν† φυλαττων, ἱνα, αν θανεῖν‡ επελθῃ,
I-would-persist *in*-guarding-*it*, that, if death should-come-up,

---

* Ῥεουσα πειθοῦς. Here "Persuasion" is absolutely *identified* with the "flood;" and the form might perhaps be rendered more clearly "flowing with persuasion,"—like our own expression "flowing with milk and honey."

† To complete the form of speech, the particle *αν* may be understood with the verb *εκαρτερουν*.

‡ *Θανειν*, "to die:" thus many *verbs* are put for *nouns*, though more frequently with the article, as above, *το ζῆν* "to live."

λαβῃ τι, και παρελθῃ. Δε ει το-πριασθαι
he-may-take something, and pass-by. But if to-purchase
το-ζῆν ουδε-ενεστι θνητοῖς, τι και στεναζω ματην;
life is-not-in mortals, why even do-I-sigh in-vain?
και τι προπεμπω γοους; Γαρ ει πεπρωται
and why do-I-send-forth groans? For if it-is-fated
θανεῖν, τι χρυσος ωφελεῖ με; Γενοιτο εμοι
to-die, what does- gold -avail me? Be-it for-me
πινειν, δε πιοντι ἡδυν οἶνον, συνεῖναι εμοῖς
to-drink, and drinking sweet wine, to-be-with my
φιλοις.
friends.

ΚΔ'.—ΕΙΣ ΈΑΥΤΟΝ.
24.—ON HIMSELF.

Επειδη ετεχθην βροτος, ὁδευειν τριβον βιοτου,
Since I-was-born a-mortal, to-travel *the*-path of-life,
εγνων* χρονον ὁν παρῆλθον, δε ὁν
I-have-learned *the*-time which I-passed, but *that*-which
εχω δραμεῖν, ουκ-οἶδα. Φροντιδες, μεθετε με· εστω
I-have to-run, I-know-not. *Ye*-thoughts, release me: be-there
μηδεν μοι και ὑμῖν. Πριν το τελος
nothing *in common* to-me and you. Before the end
φθασῃ εμε, παιξω, γελασω, χορευσω μετα τοῦ† καλοῦ Λυαιου.
prevent me, I-will-play, will-laugh, will-dance with the beautiful Bacchus.

---

* Εγνων. The Greek verb γιγνωσκω, like the Latin *nosco*, signifies the *acquiring* of knowledge: to express therefore the *present possession* of knowledge, the *past* tense εγνων, like *novi*, is employed.

† Though the article combined with a proper name is mostly omitted in translation, yet it may be inserted with propriety to denote a distinction of person or attribute.

ΚΕ'.—ΕΙΣ ΈΑΥΤΟΝ.
25.—ON HIMSELF.

Οταν πινω τον οἶνον, αἱ-μεριμναι εὑδουσι.
When I-am-drinking the wine, cares are-asleep. W

μελει μοι πονων, τι μοι γοων, τι
recks-it to-me of-toils, what to-me of-griefs, what to

μεριμνων; Δεῖ με θανεῖν, και αν θελω
of-cares? It-needs me to-die, even if I-wish

Δε τι πλανῶμαι τον-βιον; Πιω
Then why should-I-beguile-myself-of life? Drink

οὖν τον οἶνον, τον τοῦ καλοῦ Λυαιου. Δε
therefore the wine, that of-the beautiful Bacchus. For

τῷ ἡμᾶς πινειν, αἱ-μεριμναι εὑδουσι.
the-*time* that-we are-drinking, cares are-asleep.

Κϛ'.—ΕΙΣ ΈΑΥΤΟΝ.
26.—ON HIMSELF.

Ὁταν ὁ-Βακχος εισελθῃ, αἱ-μεριμναι εὑδουσιν·
When Bacchus has-entered, cares are-asleep:

δοκῶν εχειν τα Κροισου, θελω αειδ
thinking-*myself* to-have the-*wealth* of-Crœsus, I-wish to-s

καλῶς. Δε κισσοστεφης* κεῖμαι, δε πατῶ ἁπαι
prettily. And ivy-crowned I-lie, and tread-on all-*thi*

θυμῷ. Ὀπλιζε, δε εγω πινω. Φερε μοι,
in-thought. Get-ready, and I drink. Bring me,

---

* Κισσοστεφης. The Greeks imagined that an ivy wreath

παῖ, κυπελλον· γαρ πολυ κρεῖσσον με κεῖσθαι
boy, a-cup: for it-is much better *for*-me to-lie
μεθυοντα η θανοντα.
drunk than dead.

ΚΖ'.— ΕΙΣ ΔΙΟΝΥΣΟΝ.
27.—ON BACCHUS.

Ὁταν Ὁ-Βακχος, ὁ παῖς τοῦ-Διος, ὁ λυσιφρων,
When Bacchus, the son of-Jove, the mind-releaser,
ὁ Λυαῖος, μεθυδωτας, εισελθῃ εις τας-εμας
the Lyæan, giver-of-wine, has-entered into my
φρενας,* διδασκει με χορευειν· δε, ὁ ερασταϛ
heart, he-teaches me to-dance; but-*I*, the lover
τᾶϛ-μεθας, εχω και τι τερπνον· και Αφροδῖτα
of-drinking, have also something delightful: and Venus
τερπει με μετα κροτων, μετα ῳδᾶϛ, και θελω
delights me with plaudits, *and* with song, and I-wish
χορευειν παλιν.
to-dance again.

ΚΗ'.—ΕΙΣ ΕΑΥΤΟΥ ΕΤΑΙΡΑΝ.
28.—ON HIS OWN MISTRESS.

Αγε, αριστε ζωγραφων, γραφε, αριστε ζωγραφων,
Come, best of-painters, paint, best of-painters,
κοιρανε Ῥοδιης† τεχνης, γραφε την-εμην ἑταιραν
lord of-*the*-Rhodian art, paint my mistress

---

* The Greek φρενες, like the Latin *præcordia*, is used in the plural for various parts about the heart.

† Ῥοδιης τεχνης. The islanders of Rhodes, by the favor of Minerva, were earliest gifted with the arts of painting and sculpture. *Pindar, Ol.* vii.

απεοῦσαν, ὡς αν-ειπω. Το-πρῶτον γραφε
though-absent, as I-shall-tell-*you*. First paint fo

τριχας απαλας-τε και μελαινας· δε αν ὁ κι
locks both-soft and black: and if the

δυνηται, γραφε και πνεουσας μυρου. Δε γ
admit, paint-*them* also breathing of-perfume. And

ελεφαντινον μετωπον, εξ ὁλης παρειῆς,
an-ivory forehead, *rising*-from a-perfect cheek, ben

πορφυραισι χαιταις. Δε μη-διακοπτε μοι
dark ringlets. And part-not for-me

μισγε το μεσοφρυον. Δε εχετω, ὁ
confound the interval-of-the-brows. But let-it-have,

εκεινη, το συνοφρυ λεληθοτως, δε
she-*has*, the meeting-of-the-brows imperceptibly, and *the*

βλεφαρων κελαινην. Δε νῦν ποιησον το βλε
of-*the*-eyelids black. And now make the gl

αληθῶς απο τοῦ-πυρος· ἁμα γλαυκον, ὡς Αθη
really of fire: at-once blue, as Miner

δε ἁμα ὑγρον, ὡς Κυθηρης. Γραφε ῥῖνα
and at-once humid, as Cythera's. Paint a-nose

παρειας, μιξας ῥοδα τῷ-γαλακτι. Γραφε χεῖλος,
cheeks, blending roses with-milk. Paint a-lip,

Πειθοῦς, προκαλουμενον φιλημα. Δε εσω
Persuasion's, provoking a-kiss. And within

φερου γενειου, πᾶσαι Χαριτες πετοιντο
delicate chin, let- all *the*-Graces flit arc

Λυγδινῳ* τραχηλῳ. Το λοιπον, στολισον αυ
the-marble neck. *For*-the rest, array

---

* Λυγδινῳ—literally, "the Lygdine neck;" the marble of *I*

ὑποπορφυροισι πεπλοις· δε διαφαινετω ολιγον
in-purple robes: and let-shine-through a-little
σαρκῶν, ελεγχον το σῶμα. Απεχει· γαρ βλεπω
of-*her*-flesh, evincing the form. Desist: for I-see
αυτην. Ταχα, κηρε, και-λαλησεις.
herself. Soon, *O*-Wax, thou-wilt-even-speak.

ΚΘ'.—ΕΙΣ ΕΡΩΤΑ.
29.—ON CUPID.

Αἱ Μοῦσαι, δησᾶσαι τον-Ερωτα στεφανοισι, παρε-
The Muses, having-bound Cupid with-garlands, deli-
δωκαν τῷ-Καλλει. Και νῦν ἡ-Κυθερεια, φερουσα
vered-*him* to-Beauty. And now Venus, bearing
λυτρα, ζητεῖ λυσασθαι τον-Ερωτα. Δε και αν
ransoms, is-seeking to-redeem Cupid. But even if
τις λυσῃ αυτον, ουκ-εξεισι, δε μενεῖ·
any-one should-free him, he-will-not-go-away, but will-stay:
δεδιδάκται δουλευειν.
he-has-been-taught to-be-a-slave.

Λ'.—ΕΙΣ 'ΕΑΥΤΟΝ.
30.—ON HIMSELF.

Αφες με, τους Θεους,* πιεῖν σοι, πιεῖν
Permit me, *by*-the Gods, to-drink to-thee, to-drink
αμυστι. Θελω, θελω μανῆναι. Αλκμαιων-τε
copiously. I-wish, I-wish to-rave. Both-Alcmæon

* The particle νη may be understood before the words τους Θεους, according to the usual form of adjuration.

εμαινετο, και ὁ λευκοπους*Ορεστης—κτανοντες
was-raving, and *so was* the white-footed Orestes—having-killed
τας-μητερας. Δε εγω, κτας μηδενα, δε πιων
their-mothers. But I, having-killed no-one, but drinking
ερυθρον οἶνον, θελω, θελω μανῆναι. Ἡρακλῆς
ruddy wine, I-wish, I-wish to-rave. Hercules
πριν εμαινετο, κλονῶν δεινην φαρετρην, και
erewhile was-raving, rattling *his*-dread quiver, and
Ιφιτειον τοξον. Αιας πριν εμαινετο, κραδαινων
Iphitēan bow. Ajax erewhile was-raving, brandishing
μετα ασπιδος την μαχαιραν Ἑκτορος.† Δε
with *his*-shield the sword of-Hector. But
εγω, εχων κυπελλον, και τοῦτο στεμμα χαιταις, ου
I, holding a-cup, and this chaplet in-*my*-locks, not
τοξον, ου μαχαιραν,—θελω,—θελω μανῆναι.
bow, not sword, — I-wish, — I-wish to-rave.

ΛΑ'.—ΕΙΣ ΤΟΥΣ 'ΕΑΥΤΟΥ ΕΡΩΤΑΣ.
31.—ON HIS OWN LOVES.

Ει επιστασαι κατειπεῖν παντα φυλλα δενδρων,
If thou-art-skilled to-tell all leaves of-trees,
ει εὑρεῖν το ημαθῶδες τῆς ὁλης θαλασσης, ποιῶ
if to-discover the sandiness of-the whole sea, I-make

---

* Λευκοπους—This epithet of Orestes has puzzled the commentators: the most natural explanation seems to be, that he wandered "*bare*-footed" in his madness.

"Alp is but known by the white arm bare."
Siege of Corinth.

† Ἑκτορος—Alluding to the fatal exchange of presents between Hector and Ajax Telamon. *Iliad* viii.

σε μονον λογιστην τῶν-εμων ερωτων. Πρῶτον
thee alone *the*-reckoner of-my loves. First

μεν εξ Αθηνῶν, θες εικοσιν ερωτας, και
indeed from Athens, put-*down* twenty loves, and

πεντεκαιδεκα αλλους· δε επειτα εκ Κορινθου, θες
fifteen others: and then from Corinth, put-*down*

ὁρμαθους ερωτων· γαρ εστι Αχαϊης ὁπου
catalogues of-loves: for it-is *a-city* of-Achaia where

γυναῖκες καλαι. Δε τιθει μοι Λεσβιους, και
women *are* fair. And put for-me Lesbian *loves*, and

μεχρι τῶν Ιωνων και Καριης Ῥοδου-τε, δισχι-
as-far-as the Ionians and Caria and-Rhodes, two-

λιους ερωτας. Τι φῃς; —αει θες κηρῳ·
thousand loves. What sayst-thou?—still add to-*the*-wax.

Ου πω ελεξα Συρους, ου πω ποθους Κανω-
Not yet have-I-told *my*-Syrian, not yet *my*-passions at-Ca-

βου, ου τῆς-Κρητης εχουσης ἁπαντα, ὑπου
nopus, not *those* at-Crete possessing all-*things*, where

Ερως εποργιαζει πολεσσι. Τι; θελεις
Love holds-orgies in-*the*-cities. What? wilt-thou

αριθμῶ σοι τους αὖ εκτος Γαδειρων, τῶν
that-I-number to-thee those again beyond Gadira, *those* of-the

Βακτριων τε και Ινδῶν, ερωτας εμῆς ψυχῆς;
Bactrians also and Indians, loves of-my soul?

ΛΒ'.—ΕΙΣ ΧΕΛΙΔΟΝΑ.

32.—ON A SWALLOW.

Συ μεν, φιλη Χελῑδων, μολοῦσα ετησιη, πλεκεις
Thou indeed, dear Swallow, coming yearly, weavest

καλῖην θερει· δε αφαντος χειμῶνι, εἶς η
a-nest in-summer: but invisible in-winter, goest either

επι Νεῖλον, η επι Μεμφιν. Δε Ερως αει πλ
to Nile, or to Memphis. But Love ever we
καλῖην εν μευ καρδιῃ. Ὁ-μεν ποθος πτεροῦ
his-nest in my heart. One passion is-fled
ὁ-δε εστιν ακμην ωον, ὁ-δε ηδη ἡμιλεπ
another is just an-egg, another *is* now half-hatc
Δε αιει γιγνεται βοη κεχηνοτων νεοττῶν. Ο
And ever there-is-made a-cry of-gaping young.
μειζονες τρεφουσι μικρους Ερωτιδεῖς. Οἱ
greater rear little Lovelings. And-th
τραφεντες, ευθυς κυουσιν αλλους παλιν. Τι
being-reared, forthwith produce others again. What t
γενηται μῆχος; γαρ ου-σθενω εκβοῆσαι τ
may-be a-remedy? for I-have-not-strength to-proclaim
ουτους ερωτας.
many loves.

ΛΙ.'—ΕΙΣ ΚΟΡΗΝ.

33.—TO A GIRL.

Μη-φυγῃς με, ὁρῶσα την-πολιαν εθειραν· μ
Fly-not me, seeing *my*-hoary hair: neit
ὁτι ακμαῖον ανθος ὡρας παρεστι σοι, διω
because *the*-primy flower of-beauty is-with thee, rep
τα-εμα φιλτρα. Ὁρα, και εν στεφανοισιν ὁ
my wooing. See, even in garlands

ΛΔ'.—ΕΙΣ ΤΗΝ ΕΥΡΩΠΗΝ.
34.—ON EUROPA.

Οὗτος ὁ-ταῦρος, ὦ παῖ, δοκεῖ μοι εἶναι τις Ζευς·*
This bull, O boy, appears to-me to-be some Jove;

γαρ φερει αμφι νωτοις Σιδωνιην γυναῖκα. Δε
for he-carries on *his* back a-Sidonian woman. And

περᾷ ευρυν ποντον, δε τεμνει κῦμα χηλαῖς.
he-passes *the*-wide sea, and cuts *the*-wave with-*his*-hoofs.

Δε αλλος ταῦρος ελασθεις εξ αγελης, ει-μη
And another bull driven from *the*-herd, except

γε εκεῖνος μονος, ουκ-αν-επλευσε την
indeed that only, would-not-have-sailed the

θαλασσαν.
sea.

ΛΕ'.—ΕΙΣ ΤΟ ΖΗΝ ΑΝΕΙΜΕΝΩΣ.
35.—ON LIVING CARELESSLY.

Τι διδασκεις με τους νομους και αναγκας
Why teachest-thou me the laws and constraints

ῥητορων; δε τι μοι τοσουτων λογων
of-rhetoricians? and what-*recks-it* me of-so-many arguments

τῶν-ωφελουντων μηδεν; μᾶλλον διδασκε πινειν
profiting nothing? rather teach-*me* to-drink

ἁπαλον πομα Λυαιου· μᾶλλον διδασκε παιζειν
a-delicious draught of-Bacchus: rather teach-*me* to-sport

μετα χρυσῆς Αφροδῖτης. Πολιαι στεφουσι καραν.
with golden Venus. Hoary-*hairs* crown *my*-head.

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* Τις Ζευς. Suppose in view a picture or medal illustrating the story of Europa, who was fabled to have been carried off by Jupiter under the form of a bull, from Phœnicia to the island of Crete.

Δος ὑδωρ, βαλε οἶνον, ὦ παῖ·* καρωσον
Give water, pour wine, O boy: compose
την-ψυχην. Βραχυ καλυπτεις
soul. A-little-*while-hence* thou-coverest *one*
ζῶντα· ὁ θανων ουκ-επιθῡμεῖ.
living: the dead *man* desires-not.

Λϛ'.— ΕΙΣ ΤΟ ΕΑΡ.
36.—ON THE SPRING.

Ιδε πῶς, Εαρος φανεντος, Χαριτες βρυ
See how, Spring appearing, *the*-Graces sc
ῥοδα. Ιδε, πῶς κῦμα θαλασσης ἀπαλυνεται γαλ
roses. See, how *the*-wave of-*the*-sea is-softened to-a-c
Ιδε, πῶς νῆσσα κολυμβᾶ. Ιδε, πῶς γερα
See, how *the*-duck is-diving. See, how *the*-c
ὁδενει, δε Τιταν ελαμψεν αφελῶς. Σ
is-journeying, and *the* Sun has-shone-out openly. Shad
νεφελῶν δονοῦνται, δε τα εργα βρο
of-clouds are-dispersed, and the works of-mo
ελαμψε. Γαῖα προκυπτει καρποῖσι· καρ
have-shone-out. Earth buds-forth with-fruits· *the*-
ελαιας προκυπτει. Το νᾶμα Βρομιου στεφε
of-*the*-olive buds-forth. The fount of-Bacchus is-crow
Κατα φυλλον, κατα κλῶνα, καρπος καθε
Amid leaf, amid branch, fruit forcing-*them*-d
ηνθισε.
has-flourished.

ΛΖ'.—ΕΙΣ ΕΑΥΤΟΝ.
37.—ON HIMSELF.

Εγω ειμι γερων μεν, δε πινω πλεον νεων·
I am old indeed, but I-drink more than-young-*men*:
και αν δεηση με χορευειν, εχω τον ασκον*
and if it-be-required me to-dance, I-hold the flask
σκηπτρον· δε ὁ ναρθηξ εστιν ουδεν. Ὁ
as-a-sceptre: but the staff is nothing. The-*man*
μεν θελων μαχεσθαι, παρεστω και μαχεσθω.
indeed wishing to-fight, let-him-be-here and fight.
Φορησον κυπελλον, εμοι, ὦ παῖ, εγκερασας ἡδυν
Bring a-cup to-me, O boy, having-mingled sweet
μελιχρον οἶνον. Εγω ειμι γερων μεν, χορευσω
honeyed wine. I am old indeed, I-will-dance
εν μεσοισι, μιμουμενος Σειληνον.
in *the*-midst, imitating Silenus.

ΛΗ'.—ΕΙΣ ΕΡΩΤΑ.
38.—ON CUPID.

Ποτε Ἔρως ουκ-εἶδεν μελιτταν κοιμωμενην εν
Once Cupid did-not-see a-bee reposing among
ῥοδοισι, αλλα ετρωθη· δε δηχθεις τον δακτυλον
roses, but was-wounded: and being-stung *in*-the finger
τᾶς-χειρος, ωλολυξε· δε δραμων, και πετασθεις
of-*his*-hand, he-screamed: and having-run, and flown

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* Ασκον—literally, "bladder," of which material the wine-vessels of the ancients generally consisted.

προς την καλην Κυθηρην, εἶπεν, Ολωλα, μ
to the beautiful Venus, he-said, I-am-killed, mo
ολωλα, και αποθνησκω. Μικρος πτερωτος
I-am-killed, and I-die. A-little winged ser
ετυψε με, ὁν οἱ γεωργοι καλοῦσι μελιτ
pierced me, which the husbandmen call a
Ἡ-δε εἶπεν, Ει το κεντρον το-της μελιττας τοι
But-she said, If the sting of-the bee pains-
ποσον, δοκεῖς, πονοῦσιν, ὁσους
how-much, think-you, do-they-suffer, as-many-as t
Ερως, βαλλεις;
Cupid, woundest!

ΛΘ'.—ΕΙΣ ἙΑΥΤΟΝ
39.—ON HIMSELF.

Ὁτε εγω πιω τον οἶνον, τοτε μεν ιανθεν ἡ
When I drink the wine, then my warmed h
αρχεται λιγαινειν Μουσας. Ὁτε εγω πιω
begins to-echo *the*-Muses. When I drink
οἶνον, μεριμναι πολυφροντιδες-τε βουλαι απο
wine, cares and-many-thoughted counsels are-c
τονται ες ἁλικτυπους αητας. Ὁτε εγω πιω
off to sea-beating blasts. When I drink
οἶνον, τοτε λυσιπημων Βακχος δονεει με
wine, then woe-dissolving Bacchus whirls me
πολυανθεσιν αυραις, γανωσας μεθῃ. Ὁτε ε
many-flowered breezes, charming with-delirium. When

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* Here the verb πονεῖν in the former clause has an *active* sig

πιω τον οἶνον, πλεξας στεφανους ανθεσι,
drink the wine, having-woven chaplets with-flowers,
δε επιθεις τῷ-καρηνῳ, μελπω γαληνην
and placed-*them*-on *my*-head, I-chaunt *the*-calm
βιοτου. Ὁτε εγω πιω τον οἶνον, τεγξας
of-life. When I drink the wine, having-sprinkled
δεμας ευωδεϊ μυρῳ, δε κατεχων κουρην αγκα-
my body with-fragrant perfume, and clasping a-girl in-*my*-
λαις, αειδω Κυπριν. Ὁτε εγω πιω τον οἶνον,
arms, I-sing-of Venus. When I drink the wine,
ἁπλωσας*-γε τον-εμον νοον ὑπο κυρτοῖσι
having-soothed my soul by embossed
κυπελλοις, τερπομαι θιασῳ κουρων. Ὁτε εγω
cups, I-delight in-a-choir of-youths. When I
πιω τον οἶνον, τοδε μοι το μονον κερδος· τοδε
drink the wine, this *is* to-me the only gain: this
λαβων εγω αποισω. Γαρ μετα παντα,
having-taken I will-bear-away. For after all, *we have*
το-θανεῖν.
to-die.

Μ'.—ΕΙΣ ΣΥΜΠΟΣΙΟΝ.
40.—ON A DRINKING PARTY.

Πιωμεν οἶνον ἱλαροι· δε αναμελψομεν† Βακ-
Let-us-drink wine merry: and let-us-celebrate Bac-
χον, τον εφευρεταν χορειας, τον ποθοῦντα ὁλας
chus, the inventor of-*the*-dance, him longing-for full

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* Απλωσας — more literally, "having smoothed" my soul; as if before wrinkled.

† The *future* of the *indicative* mood is often in poetry interchanged with the *imperative*.

μολπας, τον ὁμοτροπον Ερωτι, τον ερωμε
melodies, him congenial-with Cupid, him belove

Κυθηρης· δια ὁν ἡ-μεϑη λοχευϑη,
Cythera: by whom intoxication was-brought-forth

ὁν ἡ-χαρις ετεχϑη, δια ὁν λυπη αμπαυεται,
whom delight was-begotten, by whom grief is-set-at-rest

ὁν ανῖα ενναζεται. Οὖν ἁπαλοι παιδες φερ
whom pain is-laid-asleep. Therefore tender boys b

το-μεν κερασϑεν* πομα· δε το-αχος πεφει
the mingled draught: and anguish has-

μιχθεν ανεμοτροπῳ ϑυελλῃ. Λαβωμεν
mixed with-*the*-wind-roused storm. Let-us-take t

το-μεν πομα, δε μεϑῶμεν τας φροντιδας.
the draught, and let-us-dismiss the thoughts.

τι εστι το κερδος σοι οδυρομενῳ μεριμν
what is the gain to-thee being-pained by-ca

Ποϑεν οιδαμεν το μελλον; Ὁ-βιος αδηλος β
Whence know-we the future? Life *is* uncertain

τοῖς. Μεϑυων θελω χορευειν, δε μεμυρισμε
mortals. Wine-warmed I-wish to-dance, and being-perfu

παιζειν . . . και μετα καλῶν γυναικῶν. Δε ὁ
to-sport . . . and with beautiful women. But what

εστιν εν μεριμναις, μελετω τοῖς θελο
there-is in cares, let-it-concern those will

Ἱλαροι πιωμεν οἶνον, δε αναμελψομεν Βακχον
Merry let-us-drink wine, and let us-celebrate Bacchu

ΜΑ'.—ΕΙΣ ΈΑΥΤΟΝ.
41.—ON HIMSELF.

Ποθεω-μεν χορειας φιλοπαιγμονος Διονῦσου· δε
I-long-for *the*-dance of-sport-loving Bacchus: and

φιλεω, ὁταν μετα εφηβου συμποτου λυ-
I-delight, when with a-youth *my* cup-fellow I-play-

ριζω. Δε αμφιπλεξας κροταφοισῖν στεφανισ-
the-lyre. And having-twined-about *my*-temples chap-

κους ὑακινθων, φιλεω μαλιστα παντων αθῦρειν
lets of-hyacinths, I-love most of-all to-sport

μετα παρθενων. Εμον ηπορ ουκ-οῖδε φθονον· ου-
with virgins. My heart knows-not envy: I-

δειδια δηκτην φθονον. Φευγω κωφα βελεμνα
fear-not fretting envy. I-shun *the*-pointless arrows

φιλολοιδοροιο γλωττης. Στυγεω μαγας παροινους
of-a-slander-loving tongue. I-detest battles over-wine

κατα δαῖτας πολυκωμους,—χορευων ἁμα νεοθη-
at banquets rich-in-revelry,—dancing with new-

λεσι κουραις ὑπο βαρβιτῳ. Φερωμεν ἡσυχον βιον.
blooming girls to *the*-harp. Let-us-lead a-quiet life.

ΜΒ'.— ΕΙΣ ΤΕΤΤΙΓΑ.
42.--ON A GRASSHOPPER

Μακαριζομεν σε, τεττιξ, ὁτι πεπωκως ολιγην
We-gratulate thee, Grasshopper, that having-drank a-little

δροσον, επι ακρων δενδρεων, ὁπως βασιλευς,*
dew, on topmost trees, like a-king,

* Some curious critics warn us not to render *βασιλευς* by "queen," —as the *male τεττιξ* is the vocalist: but probably Anacreon in-

αειδεις· γαρ σα εστι παντα κεῖνα ὁποσα
thou-singest: for thine are all those-*things* whatever
βλεπεις εν αγροῖς, και ὁποσα ὡραι φερουσι.
thou-seest in *the*-fields, and whatever *the*-seasons produce.
Δε συ φιλιος γεωργῶν, απο-βλαπτων τι
And thou *art* a-friend of-husbandmen, hurting aught
μηδενος. Δε συ τιμιος βροτοῖσι, γλυκυς
of-no-one's. And thou *art* honoured by-mortals, sweet
προφητης θερεος. Μοῦσαι μεν φιλεουσι σε· δε
harbinger of-summer. *The*-Muses indeed love thee: and
Φοῖβος αυτος φιλεει, δε εδωκε λιγυρην
Phœbus himself loves-*thee*, and he-gave-*thee* a-shrill
οιμην. Δε γῆρας ου τειρει σε, σοφε, γηγενης,*
voice. And old-age wears not thee, *O*-wise-*one*, earth-born,
φιλυμνε, απαθης, αναιμε, ασαρκε· εῖ σχεδον
song-loving, passionless, bloodless, fleshless: thou-art almost
ὁμοιος θεοῖς.
like *the*-gods.

ΜΓ.—ΕΙΣ ΤΟ ΈΑΥΤΟΥ ΟΝΕΙΡΟΝ.
43.—ON HIS OWN DREAM.

Εδοκουν οναρ† τροχαζειν φερων πτερυγας επι
I-seemed *in*-a-dream to-run bearing wings on

---

tended the *next* line to express the attributes of royalty. This species of locust settling upon *trees* is very different of course from our own *grasshopper*; though perhaps it would be difficult to fix its proper English name.

* The ancient Athenians compared themselves to these "godlike" evergreens—either in respect of being αυτοχθονες or μουσικοι,—and boastfully wore golden "tettiges" in their hair.—*Thucyd. Book* i. *Ch.* 6.

† Οναρ is often used alone, the preposition κατα being understood.

ωμων· δε ὁ-Ερως, εχων μολυβδον περι τοῖς-
my-shoulders: and Cupid, having lead on *his*-
καλοῖς ποδισκοις, εδιωκε, και κιχᾱνεν. Τι θελει
beautiful little-feet, pursued, and overtook-*me*. What would
τοδε οναρ εἶναι;* Εγωγε δοκεω με πλακεντα
this dream be? I-indeed think that-I being-involved
εν πολλοῖς ερωσι, εν αλλοις διολισθανεῖν, τῷ-
in many loves, in others shall-slip-through, but-by-
δε ἑνι συνδεθῆναι.
this one be-fettered.

ΜΔ'—ΕΙΣ ΤΑ ΒΕΛΗ ΤΟΥ-ΕΡΩΤΟΣ.
44.—ON THE ARROWS OF-CUPID.

Ὁ ανηρ ὁ-τῆς-Κυθηρης παρα Λημνιαις καμῖνοις,
The husband of-Cythera at *the*-Lemnian furnaces,
λαβων σιδηρον, εποιει τα βελη τα-τῶν Ερωτων·
having-taken steel, was-making the arrows of-the Loves:
δε Κυπρις, λαβοῦσα το-γλυκυ μελι, εβαπτε
and Venus, having-taken sweet honey, was-dipping
ακιδας, δε ὁ-Ερως εμισγε χολην. Δε ὁ-Αρης,
the-points, but Cupid was-mingling gall. But Mars,
ποτε εξ αὐτῆς, κραδαινων στιβαρον δορυ,†
by-chance from battle, brandishing a-massive spear,

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* The sentiment of this pretty ode, divested of all allegorical ornament, will be simply this: that passion suddenly conceived is fleeting, but that love which gradually grows upon the heart makes an indelible impression.

† The proportions of the spear and arrow are happily contrasted, to enhance the delicacy of the weapon that inflicts the deeper wound —*απ' ομματων βαλον*.

ηυτελιζε Ερωτος βελος. Δε ὁ-Ερως ειπε, τοδε
made-light-of Cupid's dart. But Cupid said, this
εστι βαρυ· πειρασας νοησεις. Αρης
is heavy: having-tried you-will-acknowledge-*it*. Mars
ελαβεν βελεμνον· Κυπρις ὑπεμειδιᾶσε. Δε ὁ-Αρης,
took *the*-weapon: Venus slily-smiled. And Mars,
αναστεναξας, φησι, Βαρυ, ἆρον αυτο. Δε ὁ-Ερως
deeply-sighing, says, *'Tis*-heavy, take it. But Cupid
φησι, Εχε αυτο.
says, Keep it.

ΜΕ'.—ΕΙΣ ΕΡΩΤΑ.
45.—ON LOVE.

Χαλεπον το-μη-φιλῆσαι, δε χαλεπον και φιλῆσαι·
It-is-painful not-to-love, and painful even to-love
δε χαλεπωτερον παντων αποτυγχανειν φιλοῦντα.
but more-painful than-all to-be-unfortunate *in*-loving.
Γενος ουδεν εις ερωτα· σοφιη, τροπος,* πα-
Birth *is* nothing to love: wisdom, genius, is-
τεῖται. Βλεπουσιν αργυρον μονον. Απολοιτο
trodden-*down*. They-look-to money alone. Perish
αυτος ὁ πρῶτος φιλησας† τον-αργυρον. Δια
the-man who first loved money. Through

---

* Τροπος (from τρεπω, to turn, or change) expresses either *disposition*, as referring to its sense of *inclination*; or *genius*, as involving the idea of *versatility*, the pliancy with which a mind conforms to different pursuits being a pretty fair criterion of talent.

† The article combined with the participle, as ὁ-φιλησας, "the *man* having loved," may generally be rendered more clearly as above, by the relative pronoun and finite verb.

τοῦτον ουκ αδελφος, δια τοῦτον ου
this *there-is* no brother, through this *there-are* no
τοκῆες· πολεμοι, φονοι, δια αυτον. Δε το-
parents: wars, murders, *are* through him. But what-
χεῖρον, δια τοῦτον οἱ-φιλοῦντες ολλυμεσθα.
is-worse, through this *we*-lovers perish.

Μϛ'. — ΕΙΣ ΓΕΡΑΙΟΝ.
46.—ON AN OLD MAN.

Φιλῶ τερπνον γεροντα, φιλῶ νεον χορευταν. Δε
I-love a-joyous old-*man*, I-love a-youthful dancer. But
ὁταν γερων χορευῃ, εστι γερων τριχας μεν, δε
when an-old-*man* dances, he-is old *in*-hair indeed, but
νεαζει τας-φρενας.
he-is-young *in*-soul.

ΜΖ'. — ΑΛΛΟ ΩιΔΑΡΙΟΝ.
47.—ANOTHER LITTLE-ODE.

Δοτε μοι Ὁμηρου λυρην ανευθε φονιης
Give to-me Homer's lyre without *its*-blood-stained
χορδῆς· φερε μοι κυπελλα θεσμῶν· φερε μοι,
string: bring to-me cups of-statutes: bring *them* to-me,
κερασσω νομους,* ὁπως μεθυων χορευ-
I-will-dispense laws, that intoxicated I-may-

* Νομους.—It appears to have been customary with the luxurious Ionians to legislate over their wine. Herodotus mentions (*Clio*, § 133.) that the Persians also had always two deliberations on a measure of importance, the former commonly when the party was drunk, the latter, when sober, — though sometimes *vice versâ*. Perhaps these Eastern nations might retort upon some other people, that "a dinner" is almost a *sine quâ non* for a meeting on public business.

σω,* δε αειδων μετα βαρβιτων ὑπο σωφρονος†
dance, and singing with *the*-lyre under conscious
λυσσης βοησω το παροινιον.
phrenzy I-may-sound the drinking-song.

ΜΗ'.—ΕΙΣ ΖΩΓΡΑΦΟΝ.
48.—TO A PAINTER.

Αγε, αριστε ζωγραφων, ακουε ἑτεροπνοους εναυλους
Come, best of-painters, hear *the*-double-breathing flutes
λυρικῆς Μουσης, φιλοπαιγμονος-τε Βακχου· γραφε
of-*the*-lyric Muse, and-of-sport-loving Bacchus: paint
το-πρῶτον τας πολεις ἱλαρας-τε και γελωσας· δε
first the cities glad and smiling: and
αν ὁ κηρος δυναιτο, γραφε και νομους φιλοῦν-
if the wax permit, paint also laws of-
των.‡
lovers.

---

* Χορευσω.—The conjunction ὁπως, which requires the *subjunctive* mood of any *other* tense, admits the *indicative* of the *future*; though the *aorist subjunctive* is more usual after ὁπως, when it signifies, as here, the *final object*. (See Brunck's Note to the "Clouds" of Aristophanes, v. 490.)

† Σωφρονος.—This apparent *oxymōron* may perhaps be reconciled, by referring the expression to that species of pleasurable excitement, which leaves the party the full consciousness of being rather μετεωρος; as the epithet literally means "preserving the mind." This would seem to be the main distinction between *unnatural* and *genuine* insanity; the *latter* only perfectly imposing on the fancy of the patient.

In form of expression, though not in idea, this phrase resembles that of Terence's Parmeno—*Cum ratione insanire.*

‡ Another allusion to the famous shield of Achilles: a compartment whereof exhibited a city (*Iliad* xviii. v. 490), in which two

ΜΘ'.—ΕΙΣ ΔΙΟΝΥΣΟΝ.
49.—ON BACCHUS.

Ὁ τελεων τον νεον ατειρῆ εν πονοις,
The *God* who-makes the youth unwearied in toils,
αταρβῆ εν ποθοις, καλον χορευτην εν ποτοις, Θεος
intrepid in loves, a-good dancer in cups, *the*-god
κατῆλθε, —— κομιζων απαλον φιλτρον βροτοῖσι,
hath-descended,— bringing a-soft philtre to-mortals,
ποτον αστονον,—φυλαττων τον οἶνον, γονον
a-draught without-a-sigh,—guarding the wine, offspring
αμπελου, πεπεδημενον οπωραις επι κλημασιν·
of-*the*-vine, confined in-fruit upon *the*-branches:
ἱνα παντες, ὁταν ταμωσι βοτρυν, μενωσι
that all, when they-have-cut a-cluster, may-remain
ανοσοι, — ανοσοι θειτον δεμας, ανοσοι τε
undiseased,—undiseased *in*-sightly body, undiseased too
γλυκυν θυμον, ες αλλου ετοῦς* φανεντος.
in-sweet soul, till another year's appearing.

Ν'.—ΕΙΣ ΔΙΣΚΟΝ ΕΧΟΝΤΑ ΑΦΡΟΔΙΤΗΝ.
50.—ON A MEDAL CONTAINING VENUS.

Αρα-τις τορευσε ποντον; αρα-τις μανεῖσα τεχνη
Who-then embossed *the*-ocean? what inspired art

---

distinct scenes were enacted:—the one representing two *litigants* pleading about *damages*; the other the ceremonies of a *bridal*. Anacreon appears to think the illustration of the "laws of lovers" the more amusing of the two. Unhappily, in *our* courts the two subjects are frequently combined.

* The word χρονον may be understood after the preposition ες, to reconcile the construction of the genitive case ετοῦς, — "till *the* time of another year having appeared."

αν εχενε δισκῳ κῦμα επι νῶτα
po, ared-upon a-medal *the*-wave on *the*-back of-

θαλασσης ; Αρα-τις νοος, αερθεις εις Θεους,
sea ? What mind, exalted to *the*-Gods,

ραξε ὑπερ θαλασσαι ἁπαλην Κυπριν, αρχ
graved upon *the*-sea tender Venus, ori

φυσιος μακαρων ;—Ὁ-δε εδειξε νιν γυμνι
of-*the*-nature of-*the*-blest ?—And-he hath-shewn her nak

και ὁσα θεμις μη ὁρᾶσθαι, μονα
and whatever-*parts* may not be-seen, *those*-only

μα συγκαλυπτει. Δε αλαλημενη επι ακτ
wave conceals. And wandering toward *the*-sho

ὡς λευκον βρυον ὑπερθε ἁπαλοχροου γαληνι
as a-white sea-weed upon *the*-soft-hued cal

φερουσα δεμας ες πλοον, ἑλκει ῥοθιον
bearing *her*-form for floating, she-draws *the*-current fro

ροιθε. Υπερθε ῥοδεων μαζῶν, ενερθε ἁπαλ
before-*her*. Above *her*-rosy breasts, below *her*-ten

δειρῆς, πρῶτα τεμνει μεγα κῦμα.* Δε μεσ
neck, first she-cleaves *the*-vast wave. And *in-the*-mi

αυλακος Κυπρις διαφαινεται γαληνης,
of-*the*-furrow Venus shines-through *the*-calm,

κρινον ἑλιχθεν ιοις. Δε Ερος, Ἱμερος, γελῶντ
a-lily wrapt in-violets. And Love, *and* Desire, laughi

δολεροι νεον μετοπον, ὀχοῦνται ὑπερ αργυρ
guileful *with*-youthful forehead, ride over *the*-silv

επι χορευταῖς δελφισιν. Δε κυρτος χορος ιχθυω
on dancing dolphins. And a-winding train of-fish

---

* Expressing that her *neck* only appears above the surface of
water, according to the usual mode of swimming ; or as Shakspe
forcibly describes it, " *breasting* the lofty surge."

κυβιστῶν επι κυματων, παιζει το σῶμα Pa-
bounding on *the*-waves, sports-about the body of-*the*-
φιης, ἱνα νηχεται γελῶσα.
Paphian-*queen*, where she-swims smiling.

ΝΑ'—ΕΠΙΛΗΝΙΟΣ ΩΙΔΗ.
51.—VINTAGE SONG.

Ανδρες μετα παρθενων φερουσιν τον μελανοχρωτα
Men with maidens bear the dark-hued
βοτρυν ταλαροις επι ωμων· δε βαλοντες
cluster in-baskets on *their* shoulders: but having-cast-*it*
μετα ληνον, μονον αρσενες πατοῦσι στα-
into *the*-wine-press, only males trample *the*-
φυλην, λυοντες* οἶνον, μεγα κροτοῦντες τον
grape, pressing-out wine, greatly applauding the
θεον επιληνιοισιν ὑμνοις, ὁρῶντες ες νεον† ερατον
God with-vintage hymns, looking at young lovely
Βακχον ζεοντα πιθοις· ὁν ὁταν γεραιος
Bacchus mantling in-casks: which when an-old-*man*
πιῃ, τρομεροῖς ποσιν χορευει, τινασσων
hath-drunk, with-tottering feet he-dances, shaking
πολιας τριχας. Δε ὁ ερατος νεος μεθυσθεις,
his hoary hairs. But the lovely youth intoxicated,
λοχησας παρθενον χυθεῖσαν ἁπαλον δεμας,
having-surprised a-virgin extended *as to* delicate body,

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* Λυοντες, literally, "letting-loose" wine, as if before *imprisoned*—as in Ode 44.

† It is difficult to combine in English the *real* and *personal* attributes of Βακχος.

σκιερῶν φυλλων ὑπερθε, βεβαρημενην ες ὑπνον
with shady leaves above, sunk-heavily to slee

ες ερωτα ωρα θελγει, γενεσθαι προδο
to love untimely woos *her*, to-become traitr

γαμων. Ὁ-δε μη πειθων λογοισι, τ
of-bridal-joys. But-he not persuading with-words, t

αγχει μη θελουσαν. Γαρ μετα νεων ὁ μεθυ
presses *her* not willing. For among youths the drunk

Βακχος παιζει ατακτα.
Bacchus sports disorderly.

ΝΒ'.—ΕΙΣ ῬΟΔΟΝ
52—ON A ROSE.

Μετα στεφανηφορου Ηρος μελπομαι θερε
With garland-bearing Spring I-sing *the*-summ

ῥοδον. Συ-δε, εταιρε, αεξε μελπειν.* Γ
rose. And-thou, *my*-comrade, swell *the*-song. F

τοδε αημια Θεῶν, τοδε και το χαρμα βροτῶ
this *is the* breath of-Gods, this also *is* the charm of-morta

αγαλμα-τε Χαρισιν εν ὡραις πολυανθε
and-a-trophy to-*the*-Graces in seasons of-many-flower

Ερωτων, αθυρμα-τε Αφροδισιον. Τοδε και μελη
Loves, and-a-toy of-Venus. This also *is* a-favor

μυθοις·† χαριεν φυτον τε Μουσῶν· γλυκυ κ
for-fables: a-darling plant too of-*the*-Muses: sweet a

---

* The verb μελπειν, to sing, is here taken as the substant
μολπην, a song.

† Query—Did Anacreon *anticipate* the beautiful fable of

ποιοῦντι πεῖραν εν ακανθιναις αταρποῖς·
to-*the-traveller*-making trial in thorny paths:
δε γλυκυ αῦ λαβοντι θαλπειν μαλακαῖσι
and sweet again to-*one*-having-taken-*it* to-cherish with-tender
χερσι, κουφως προσαγοντι ανθος Ερωτος.
hands, lightly applying-*to-the-sense this*-flower of-Love.
Τοδε αυτο τερπνον τῷ σοφῳ, θαλιαις-τε
The same *is*-delightful to-the wise-one, and-to-banquets
και τραπεζαις,* Διονυσιοις-τε ἑορταῖς. Δε τι αν-
and to-tables, and-to-Bacchanalian feasts. For what could-
γενοιτο ανευ ῥοδου; Ηως-μεν ῥοδοδακτυλος,
there-be without *the*-rose? Aurora *is* rosy-fingered,
δε Νυμφαι ῥοδοπηχεες, δε Αφροδῖτα και καλεῖται
and Nymphs rosy-armed, and Venus too is-called
ὁδοχρους παρα τῶν σοφῶν.† Τοδε και αρκεῖ
rosy-coloured by the wise. This also aids
νοσοῦσιν, και τοδε αμῦνει νεκροῖς, και τοδε βιᾶται
the-sick, and this defends *the*-dead, and this overpowers
χρονον· δε χαριεν γῆρας ῥοδων εσχεν οδμην
time: and *the*-grateful old-age of-roses has a-smell

Rose, "Sultana of the Nightingale," so justly a favourite with later Eastern poets?—Witness the conclusion of the "Bride of Abydos."

* The Greek word τραπεζα, and the Latin *mensa*, like the English "board" or "table," are ambiguous terms; signifying not only the article of household furniture, but the viands placed thereon: with this difference, however, that the Greek and Latin are confined to distinct *courses*, as τραπεζα πρωτη, *the first course*,—probably from the original custom of changing the tables every *remove*.

† The term σοφοι is here applied to *poets*, who seem to have ranked with "philosophers" in ancient times.

νεοτητος.* Φερε δη, λεγωμεν φυην. Οτε εκ
of-youth. Come then, tell-we *its*-birth. When from
χαροπῆς θαλασσης Ποντος ελοχευε Κυθηρην δε-
the-glad deep Ocean brought-forth Cythera be-
δροσωμενην αφρῷ· δε Ζευς κορυφῆς εδεικνυε
dewed with-foam: and Jove from-*his*-head displayed
πολεμοκλονον Αθηνην, φοβεραν θεαν Ολυμπῶ· τοτε
war-sounding Minerva, a-startling sight to-Olympus: then
και Χθων ηνθισε νεον ερνος αγητῶν ῥοδων,
also Earth budded-*forth* a-new scion of-radiant roses,
πολυδαιδαλον λοχευμα. Δε ὁμιλος μακαρων
a-many-varied birth. For *the*-conclave of-blessed
Θεῶν, επιτεγξας νεκταρ, ὡς ῥοδον γε-
Gods, having-sprinkled-on-*it* nectar, that *the*-rose might-
νοιτο, ανετειλεν εξ ακανθης αγερωχον αμβρο-
be-born, made-spring from a-thorn *the*-proud im
τον φυτον Λυαιου.
mortal plant of-Lyæus.

ΝΓ'.—ΕΙΣ ΕΑΥΤΟΝ.
53.—ON HIMSELF.

Οτε εγω εσορῶ ὁμιλον νεων, ἡβα
When I behold a-company of-young-*men*, youth

* Dr. Johnson, in his Preface to Shakspeare, has justly remarked on the absurdity of denying the merit of *originality* to a modern writer, whenever some ancient author happens to have expressed a similar idea, — instancing the words of Caliban, "I cried to sleep again," which had been derived by some from Anacreon's παλιν ηθελον καθευδειν, Ode 9. The same fastidious critics might perhaps find here the prototype of another poet's beautiful expression, "redolent of joy and youth," — which, however, the same Doctor, in his Life of Gray, has unjustly stigmatized, as unprecedented and overstrained.

παρεστι· τοτε, δη τοτε, εγω, ὁ γερων, πτεροῦμαι
is-by-*me*: then, ay then, I, the old-man, am-winged
ες χορειην. Περιμεινον με, Κυβηβα, δος ῥοδα,
for a-dance. Attend me, Cybele, give-*me* roses,
θελω στεφεσθαι. Δε πολιον γῆρας — ἑκας.
I-wish to-crown-myself. But hoary age — avaunt!
Νεος εν νεοις χορευσω. Δε τις
A-youth amid youths I-will-dance. And let-some-one
φερετω εμοι δῶρον οπωρης Διονυσιης, ἱνα
-bring to-me a-gift of-*the*-fruit of-Bacchus, that
ἰδῃ αλκην γεροντος, δεδαηκοτος μεν
he-may-see *the*-vigour of-an-old-man, skilled indeed
εἰπεῖν, δε δεδαηκοτος πινειν, δε χαριεντως μανῆναι.
to-sing, and skilled to-drink, and gracefully be-mad.

ΝΔ'.—ΩΙΔΑΡΙΟΝ ΕΙΣ ΕΡΩΤΑΣ.
54.—A LITTLE-ODE ON LOVERS.

Ἱπποι μεν εχουσι χαραγμα πυρος εν ισχιοις·
Horses indeed have a-print of-fire on *their*-haunches:
και τις εγνωρισε* Παρθιους ανδρας τιαραις.
and any-one knows Parthian men by-*their*-turbans.
Δε εγω επισταμαι τους-ερῶντας ευθυς ἰδων.
And I know lovers immediately on-seeing *them*.

---

* εγνωρισε — The Greek *aorist* tenses, which usually designate an action *indefinitely past*, are sometimes used in general propositions, to express an action simply *indefinite* in time, according to the name αοριστος, *undefined*

Γαρ εχουσι τι λεπτον χαραγμα* ψυχῆς
For they-have a-certain delicate impress of-*the*-soul
εσω.†
within.

---

* Probably written in their *eyes*, "the windows of the soul:"—windows of all kinds being notorious tell-tales of the loves of the *Inner* soul, particularly when the impression is made with a *brilliant* of the first water.

† Here concludes the original collection of the Odes of Anacreon; though some fragments, of different degrees of authority, have been discovered and appended by later Editors. Even this last Ode has been by some calumniated as spurious; but the principal argument, founded on the Parthians not being known so early as a nation, is confuted by Herodotus.

We can only say, in the words of Dr. Bentley, — Multa quidem in aliis Anacreontis locis emendatione indigent: non pauca etiam sunt spuria, quæ à genuinis dignoscere paucorum erit hominum.

ΑΝΑΚΡΕΟΝΤΟ

ΛΥΡΙΚΑ.

Α'.

ΕΙΣ ΛΥΡΑΝ.

ΘΕΛΩ λεγειν Ατρειδας,
Θελω δε Καδμον ᾳδειν·
Ἡ* βαρβιτος δε χορδαῖς
Ερωτα μοῦνον ηχεῖ.
Ημειψα νεῦρα πρωην,
Και την λυρην ἁπᾶσαν,
Καγω μεν ᾠδον αθλους
Ἡρακλεους, λυρη δε
Ερωτας αντεφωνει.
Χαιροιτε λοιπον ἡμῖν,
Ἡρωες· ἡ λυρη γαρ
Μονους Ερωτας ᾄδει.

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here gives ἀ for the feminine article ; l
owel is contrary to the *Ionic* literatior

Β'.

ΕΙΣ ΓΥΝΑΙΚΑΣ.

Φυσις κερᾶτα ταυροις,
Ὁπλας δ' εδωκεν ἵπποις,
Ποδωκιην λαγωοῖς,
Λεουσι χασμ' οδοντων,
Τοῖς ιχθυσιν το νηκτον,
Τοῖς ορνεοις πετασθαι,
Τοῖς ανδρασι φρονημα.
Γυναιξιν ουκ ετ' εἶχεν.
Τι οὖν διδωσι; καλλος,
Αντ' ασπιδων ἁπᾶσῶν,
Αντ' εγχεων ἁπαντων·
Νικᾷ δε και σιοηρον,
Και πῦρ, καλη τις οὖσα.

Γ'.

ΕΙΣ ΕΡΩΤΑ.

Μεσονυκτιοις ποθ' ὡραις,
Στρεφεται ὁτ' Αρκτος ηδη
Κατα χεῖρα την Βοωτου,
Μεροπων δε φῦλα παντα
Κειται κοπῳ δαμεντα·
Τοτ' Ερως επισταθεις μευ
Θυρεων εκοπτ' οχῆας.

ΛΥΡΙΚΑ.

Τις, εφην, θυρας αρασσει;
Κατα μεῦ σχισεις ονειρους.
Ὁ δ' Ερως, ανοιγε, φησι,
Βρεφος ειμι, μη φοβησαι,
Βρεχυμαι δε, κασελην̣ον
Κατα νυκτα πεπλανημαι.
Ελεησα ταῦτ' ακουσας,
Ανα δ' ευθυ λυχνον ἁψας
Ανειῳξα, και βρεφος μεν
Εσορῶ, φεροντα τοξον
Πτερυγας τε και φαρετρην.
Παρα δ' ιστιην καθιξας,
Παλαμαισι χεῖρας αυτοῦ
Ανεθαλπον, εκ δε χαιτης
Απεθλῖβον ὑγρον ὑδωρ.
Ὁ δ', επει κρυος μεθῆκε,
Φερε, φησι, πειρασωμεν
Τοδε τοξον, ες τι μοι νῦν
Βλαβεται βραχεῖσα νευρη·
Τανυει δε, και με τυπτει
Μεσον ἧπαρ, ὡσπερ οἶστρος
Ανα δ' ἁλλεται καχαζων,
Ξενε δ', εἶπε, συγχαρηθι·
Κερας αβλαβες μεν εστι,
Συ δε καρδιην πονησεις·

Δ'.

ΕΙΣ ΕΑΥΤΟΝ.

Επι μυρσιναις τερειναις,
Επι λωτιναις δε ποιαις
Στορεσας, θελω προπῖνειν.
Ο δ' Ερως, χιτῶνα δησας
Ὑπερ αυχενος παπῦρῳ,
Μεθυ μοι διακονειτω.
Τροχος ἁρματος γαρ οἷα,
Βιοτος τρεχει κυλισθεις·
Ολιγη δε κεισομεσθα
Κονις, οστεων λυθεντων.
Τι σε δεῖ λιθον μυριζειν;
Τι δε γῇ χεειν ματαια;
Εμε μᾶλλον, ὡς ετι ζῶ,
Μυρισον, ῥοδοις δε κρᾶτα
Πυκασον, καλει δ' ἑταιρην.
Πριν, Ερως, εκεῖ μ' απελθεῖν*
Ὑπο νερτερων χορειας,
Σκεδασαι θελω μεριμνας.

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* The above is the *old* reading, and seems to require no alteration. *Brunck*, however, in his Analecta, adopts *Baxter's* variation—Πριν, ερῶ σε, δεῖ μ' απελθεῖν.

Τις, εφην, θυρας αρασσει;
Κατα μεῦ σχισεις ονειρους.
Ὁ δ' Ερως, ανοιγε, φησι,
Βρεφος ειμι, μη φοβησαι,
Βρεχομαι δε, κασελην ον
Κατα νυκτα πεπλανημαι.
Ελεησα ταῦτ' ακουσας,
Ανα δ' ευθυ λυχνον ἁψας
Ανεῳξα, και βρεφος μεν
Εσορῶ, φεροντα τοξον
Πτερυγας τε και φαρετρην.
Παρα δ' ιστιην καθιξας,
Παλαμαισι χεῖρας αυτοῦ
Ανεθαλπον, εκ δε χαιτης
Απεθλῖβον ὑγρον ὕδωρ.
Ὁ δ', επει κρυος μεθῆκε,
Φερε, φησι, πειρασωμεν
Τοδε τοξον, ες τι μοι νῦν
Βλαβεται βραχεῖσα νευρη·
Τανυει δε, και με τυπτει
Μεσον ἧπαρ, ὡσπερ οἶστρος·
Ανα δ' ἁλλεται καχαζων,
Ξενε δ', εἶπε, συγχαρηθι·
Κερας αβλαβες μεν εστι,
Συ δε καρδιην πονησεις·

Ὑπο βαρβιτῳ δε κούρα
Κατακισσοισι βρεμοντας
Πλοκαμοις φερουσα θυρσους,
Χλιδανοσφυρος χορευει.
Ἀβροχαιτας δ' ἁμα κοῦρος,
Στοματων ἀδυ πνεοντων,
Κατα πηκτιδων αθῦρων
Προχεει λιγειαν ομφαν.
Ὁ δ' Ερως ὁ χρυσοχαιτας,
Μετα τοῦ καλοῦ Λυαιου,
Μετα τῆς καλῆς Κυθηρης,
Τον επηρατον γεραιοῖς
Κῶμον μετεισι χαιρων.

Ζ'.

ΕΙΣ ΕΡΩΤΑ.

Ὑακινθινῃ με ῥαβδῳ
Χαλεπῶς Ερως ῥαπιζων,*
Εκελευσε συντροχαζειν.
Δια δ' οξεων μ' αναυρων,
Ξυλοχων τε και φαραγγων
Τροχαοντα τεῖρεν ἱδρως.

---

* *Leipsic* Edit. 1819, as above.—*Brunck's* Analecta, *βαδιζων*.

Κραδιη δε ῥινος αχρις
Ανεβαινε, καν απεσβην·
Ὁ δ' Ερως, μετωπα σείων
Ἀπαλοίς πτεροῖσιν, εἶπε,
Συ γαρ ου δυνῃ φιλῆσαι.

ΕΙΣ [illegible] ΓΕΡΑΝ.

Εφασμ[illegible]
Ποθεν [illegible]τασσαι ;
Ποθεν [illegible]σουτων,
Επ' ηε [illegible]ι,
Πνεεις [illegible]καζεις ;
Τις εἶ, [illegible]λει δε ;*
Ανακρ[illegible]μψε
Προς [illegible]ος Βαθυλλον,
Τον αρ[illegible]απαντων
Κρατοῦντα και τυραννον.
Πεπρᾶκε μ' ἡ Κυθηρη,
Λαβοῦσα μικρον ὑμνον.
Εγω δ' Ανακρεοντι
Διακονῶ τοσαῦτα·

---

* *Leipsic* Edit. as above. — *Brunck's* Anal. Τις εσσι ; μοι μελε
The *order* of these Odes is varied in a few instances by Bru
This one, for example, comes after the next in his edition.

Και νῦν, ὁρᾷς, ἐκεινου
Επιστολας κομιζω.
Και φησιν ευθεως με
Ελευθερην ποιησειν.
Εγω δε, κην αφῇ με,
Δουλη μενῶ παρ' αυτῷ.
Τι γαρ με δεῖ πετασθαι
Ορη τε και κατ' αγρους,
Και δενδρεσιν καθιζειν,
Φαγοῦσαν αγριον τι;
Τανῦν εδω μεν αρτον,
Αφαρπασᾶσα χειρῶν
Ανακρεοντος αυτοῦ.
Πιεῖν δε μοι διδωσι
Τον οἶνον ὁν προπῖνει.
Πιοῦσα δ' αν χορευω,
Και δεσποτην εμοῖσι
Πτεροῖσι συσκιαζω·*
Κοιμωμενη δ' επ' αυτῷ
Τῷ βαρβιτῳ καθευδω.
Εχεις ἁπαντ'· απελθε·
Λαλιστεραν μ' εθηκας,
Ανθρωπε, και κορωνης.

---

* *Leipsic* Edit. as above, from the *Vatican* MS. *συσκιαζων.*—*Brunck*, *χορευσω—συγκαλυψω.*

θ'.

ΙΣ ΤΟΝ ΈΑΥΤΟΥ ΟΝΕΙΡΟΝ.

Δια νυκτος εγκαθευδων
Ἁλιπορφυροις ταπησι,
Γεγανυμενος Λυαιῳ,
Εδοκουν ακροισι ταρσοῖς
Δρομον ωκυν εκτανῦειν,
Μετα παρθενων αθῦρων.
Επεκερτομουν δε παῖδες
Ἁπαλωτεροι Λυαιου,
Δακεθῦμα μοι λεγοντες
Δια τας καλας εκεινας.
Εθελοντα δε φιλῆσαι
Φυγον εξ ὑπνου με παντες.
Μεμονωμενος δ' ὁ τλημων
Παλιν ηθελον καθευδειν.

Γ'

ΕΙΣ ΕΡΩΤΑ ΚΗΡΙΝΟΝ.

Ερωτα κηρινον τις
Νεηνιης επωλει.
Εγω δε οἱ παραστας,
Ποσου θελεις, ξφην, σοι
Το τευχθεν εκπριωμαι;

Ὁ δ' εἶπε, Δωριαζων,
Λαβ' αυτον ὑπποσου λῆς·
Ὁπως δ' αν εκμαθῃς πᾶν,
Ουκ ειμι κηροτεχνης·
Αλλ' ου θελω συνοικῆν
Ερωτι παντορεκτᾳ.
Δοὺ οὖν, δος αυτον ἡμῖν
Δραχμῆς, καλον συνευνον.
Ερως, συ δ' ευθεως με
Πυρωσον· ει δε μη, συ
Κατα φλογος τακησῃ.

ΙΑ.

ΕΙΣ ΕΑΥΤΟΝ.

Λεγουσιν αἱ γυναῖκες,
Ανακρεων, γερων εἶ·
Λαβων εσοπτρον αθρει
Κομας μεν ουκετ' ουσας,
Ψιλον δε σευ μετωπον.
Εγω δε τας κομας μεν
Ειτ' εισιν, ειτ' απῆλθον,
Ουκ οἶδα· τοῦτο δ' οἶδα,
Ὡς τῷ γεροντι μᾶλλον
Πρεπει τα τερπνα παιζειν,
Ὁσῳ πελας τα Μοιρης.

Θ'.

ΕΙΣ ΤΟΝ ΈΑΥΤΟΥ ΟΝΕΙΡΟΝ.

Δια νυκτος εγκαθευδων
Ἁλιπορφυροις ταπησι,
Γεγανυμενος Λυαιῳ,
Εδοκουν ακροισι ταρσοῖς
Δρομον ωκυν εκτανῦειν,
Μετα παρθενων ωθῦρων.
Επεκερτομουν δε παῖδες
Ἀπαλωτεροι Λυαιου,
Δακεθῦμα μοι λεγοντες
Δια τας καλας εκεινας.
Εθελοντα δε φιλῆσαι
Φυγον εξ ὑπνου με παντες.
Μεμονωμενος δ' ὁ τλημων
Παλιν ηθελον καθευδειν.

Γ'

ΕΙΣ ΕΡΩΤΑ ΚΗΡΙΝΟΝ.

Ερωτα κηρινον τις
Νεηνιης επωλει.
Εγω δε οἱ παραστας,
Ποσου θελεις, ξφην, σοι
Το τευχθεν εκπριωμαι;

Θωρηχ', ὁπως Αχιλλευς,
Και δοῦρα και βοειην,
Εμαρναμην Ερωτι.
Εβαλλ', εγω δ' εφευγον·
Ὡς δ' ουκ ετ' εἶχ' οϊστους,
Ησχαλλεν· εἶθ' ἑαυτον
Αφῆκεν εις βελεμνον.
Μεσος δε καρδιης μευ
Εδῦνε, και μ' ελῦσε.
Ματην δ' εχω βοειην·
Τι γαρ βαλωμεθ' εξω,
Μαχης εσω μ' εχουσης;

ΙΔ'.

ΕΙΣ ΤΟ ΑΦΘΟΝΩΣ ΖΗΝ.

Ου μοι μελει Γυγᾶο,
Τοῦ Σαρδιων ανακτος·
Ουθ' αἱρεει με χρυσος,
Ουδε φθονῶ τυραννοις.
Εμοι μελει μυροισι
Καταβρεχειν ὑπηνην·
Εμοι μελει ῥοδοισι
Καταστεφειν καρηνα.
Το σημερον μελει μοι·
Το δ' αυριον τις οἶδεν;

Ὡς οὖν ετ' ευδι' εστι,
Και πῖνε, και κυβευε,
Και σπενδε τῷ Λυαιῳ·
Μη νοῦσος, ην τις ελθῃ,
Λεγῃ, Μη δεῖ σε πινειν.

ΙΕ'.

ΕΙΣ ΕΑΥΤΟΝ.

Οἱ μεν καλην Κυβηβην
Τον ἡμιθηλυν Αττιν
Εν ουρεσιν βοῶντα
Λεγουσιν εκμανῆναι.
Οἱ δε Κλαρου παρ' οχθαις
Δαφνηφοροιο Φοιβου,
Λαλον πιοντες ὑδωρ,
Μεμηνοτες βοῶσιν.
Εγω δε τοῦ Λυαιου
Και τοῦ μυρου κορεσθεις,
Και τῆς εμῆς ἑταιρης.
Θελω, θελω μανῆναι.

Ις'.

ΕΙΣ ΕΑΥΤΟΝ.

Συ μεν λεγεις τα Θηβης
Ὁ δ' αὖ Φρυγῶν αὗτας·
Εγω δ' εμας ἁλωσεις.
Ουχ ἱππος ωλεσεν με,
Ου πεζος, ουχι νῆες·
Στρατος δε καινος αλλος,
Απ' ομματων Θαλων με.

ΙΖ'.

ΕΙΣ ΠΟΤΗΡΙΟΝ ΑΡΓΥΡΟΥΝ

Τον αργυρον τορευσας,
Ηφαιστε, μοι ποιησον,
Πανοπλιαν μεν ουχι·
Τι γαρ μαχαισι καμοι;
Ποτηριον δε κοῖλον·
Ὅσον δυνῃ, βαϑυνον.
Ποιει δε μοι κατ' αυτο
Μητ' αστρα, μηϑ' ἁμαξας,
Μη στυγνον Ωριωνα·
Τι Πλειαδων μελει μοι,
Τι δ' αστερος Βοωτεω;
Ποιησον αμπελους μοι

Ὡς οὖν ετ' ευδι' εστι,
Και πῖνε, και κυβευε,
Και σπενδε τῷ Λυαιῳ·
Μη νοῦσος, ην τις ελθῃ,
Λεγῃ, Μη δεῖ σε πινειν.

ΙΕ'.

ΕΙΣ ΕΑΥΤΟΝ.

Οἱ μεν καλην Κυβηβην
Τον ἡμιθηλυν Αττιν
Εν ουρεσιν βοῶντα
Λεγουσιν εκμανῆναι.
Οἱ δε Κλαρου παρ' οχθαις
Δαφνηφοροιο Φοιβου,
Λαλον πιοντες ὕδωρ,
Μεμηνοτες βοῶσιν.
Εγω δε τοῦ Λυαιου
Και τοῦ μυρου κορεσθεις,
Και τῆς εμῆς ἑταιρης.
Θελω, θελω μανῆναι.

Μυστιν ποθων τε Κυπριν,*
Ὑμεναιους συγκροτοῦσαν.
Ανοπλους χαρασσ' Ερωτας,
Και Χαριτας γελωσας,
Ὑπ' αμπελον ευπεταλον,
Ευβοτρυον, κομῶσαν.
Συναπτε κουρους ευπρεπεῖς,
Αν μη Φοῖβος αθῡρῃ.

1Θ'.

ΕΙΣ ΤΟ ΔΕΙΝ ΠΙΝΕΙΝ.

Ἡ γῆ μελαινα πινει,
Πινει δε δενδρε' αυτην·
Πινει θαλασσ' αναυρους,
Ὁ δ' ἡλιος θαλασσαν,
Τον δ' ἡλιον σεληνη.
Τι μοι μαχεσθ', ἑταῖροι,
Καὐτῷ θελοντι πινειν;

---

* The above text most nearly resembles that of the *Leipsic* Edition, except this line in the latter —

Μυστιν τε τῶν ποθων Κυπριν.

The variation is considerable from *Brunck's Analecta*—

Μνηστυν θ', ἁμα τε Κυπριν
Ὑμεναιοις κροτοῦσαν,
Και Ερωτας ανοπλους.

Κ'.

ΕΙΣ ΚΟΡΗΝ.

Ἡ Ταντάλου ποτ' εστη
Λιθος Φρυγῶν εν οχθαις,
Και παῖς ποτ' οοι
Πανδιονος, χελιδ
Εγω δ' εσοπτρον
Ὁπως αει βλεπῃς
Εγω χιτων γενοιμ
Ὁπως αει φορῇς
Ὑδωρ θελω γενεσ
Ὁπως σε χρῶτα
Μυρον, γυναι, γει
Ὁπως εγω σ' αλε
Και ταινιη δε μασ
Και μαργαρον τρ
Και σανδαλον γει
Μονον ποσιν πατεῖν με.

ΚΑ'.

ΕΙΣ ἙΑΥΤΟΝ.

Δοτε μοι, δοτ', ὦ γυναῖκες,
Βρομιου πιεῖν αμυστι·

Ὑπο καυματος γαρ ηδη
Προποθεις αναστεναζω.
Δοτε δ' ανθεων εκεινου·
Στεφανους δ' οἱους πυκαζω
Τα μετωπα μου 'πικαιει.*
Το δε καῦμα τῶν Ερωτων,
Κραδιη, τινι σκεπαζω ;

ΚΒ'.

ΕΙΣ ΒΑΘΥΛΛΟΝ.

Παρα την σκιην, Βαθυλλε,
Καθισον· καλον το δενδρον,
Ἁπαλας δ' εσεισε† χαιτας
Μαλακωτατῳ κλαδισκῳ.
Παρα δ' αυτῷ ερεθιζει
Πηγη ῥεουσα πειθοῦς.
Τις αν οὖν ὁρῶν παρελθοι
Καταγωγιον τοιοῦτο ;

---

* *Barnes*, as above.—*Brunck*, Στεφανους δ', οἱοις πυκαζω Τα μετωπα μου, 'πικαιω, according to the *Vatican* MS.

† *Leipsic* Edit. as above.—*Brunck*, Ἁπαλας σειει δε χαιτας.

Κ'.

ΕΙΣ ΚΟΡΗΝ.

Ἡ Ταναλου ποτ' εστη
Λιθος Φρυγῶν εν οχθαις,
Και παῖς ποτ' οονις επτη
Πανδιονος, χελῖδων.
Εγω δ' εσοπτρον ειην,
Ὁπως αει βλεπῃς με·
Εγω χιτων γενοιμην,
Ὁπως αει φορῇς με·
Ὑδωρ θελω γενεσθαι,
Ὁπως σε χρῶτα λουσω·
Μυρον, γυναι, γενοιμην,
Ὁπως εγω σ' αλειψω.
Και ταινιη δε μαστῶν,
Και μαργαρον τραχηλῳ,
Και σανδαλον γενοιμην,
Μονον ποσιν πατεῖν με.

ΚΑ'.

ΕΙΣ ἙΑΥΤΟΝ.

Δοτε μοι, δοτ', ὦ γυναῖκες,
Βρομιου πιεῖν αμυστι·

Χρονον ὀν παρῆλθον εγνων,*
Ὀν δ' εχω δραμεῖν ουκ οἶδα.
Μεθετε με, φροντιδες·†
Μηδεν μοι και ὑμῖν εστω.
Πριν' εμε φθασῃ το τελος
Παιξω, γελασω, χορευσω
Μετα τοῦ καλοῦ Λυαιου.

ΚΕ'.

ΕΙΣ ΕΑΥΤΟΝ

Ὁταν πινω τον οἶνον,
Εὐδουσιν αἱ μεριμναι.
Τι μοι πονων, τι γοων μοι,
Τι μοι μελει μεριμνῶν;
Θανεῖν με δεῖ, κἀν μη θελω.
Τι δε τον βιον πλανῶμαι;
Πιωμεν οὖν τον οἶνον,
Τον τοῦ καλοῦ Λυαιου.
Συν τῷ δε πινειν ἡμᾶς
Εὐδουσιν αἱ μεριμναι.

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* *Brunck* places the same words in the following order, *χρονον εγνων ὀν παρῆλθον.*

† The *metres* of this Ode can scarcely be reconciled on good authority.

ΚΓ'.

ΕΙΣ ΧΡΥΣΟΝ

Ὁ πλοῦτος ει γε χρυσοῦ
Το ζῆν παρῆγε θνητοῖς,
Εκαρτερουν φυλαττων,
Ἵν', αν θανεῖν επελθῃ,
Λαβῃ τι, και παρελθῃ.
Ει δ' ουδε το πριασθαι
Το ζῆν ενεστι θνητοῖς,
Τι και ματην στεναζω;
Τι και γοους προπεμπω;
Θανεῖν γαρ ει πεπρωται,
Τι χρυσος ωφελεῖ με;
Εμοι γενοιτο πινειν,
Πιοντι δ' οἶνον ἡδυν,
Εμοῖς φιλοις συνεῖναι.
* * * * *

ΚΔ'.

ΕΙΣ ΕΑΥΤΟΝ.

Ἐπειδη βροτος ετεχθην
Βιοτου τριβον ὁδευειν,

Διδασκει με χορευειν.
Εχω δε και τι τερπνον,
Ὁ τᾶς μεθας εραστας·
Μετα κροτων, μετ' ᾠδᾶς,
Τερπει με κ' Αφροδιτα,
Και παλιν θελω χορευειν.

ΚΗ'.

ΕΙΣ ΤΗΝ 'ΕΑΥΤΟΥ ΕΤΑΙΡΑΝ.

Αγε, ζωγραφων αριστε,
Γραφε, ζωγραφων αριστε,
'Ροδιης κοιρανε τεχνης,
Απεοῦσαν, ὡς αν ειπω,
Γραφε την εμην ἑταιρην.
Γραφε μοι τριχας το πρῶτον
'Απαλας τε και μελαινας·
Ὁ δε κηρος αν δυνηται,
Γραφε και μυρου πνεουσας.
Γραφε δ' εξ ὁλης παρειῆς,
Ὑπο πορφυραισι χαιταις
Ελεφαντινον μετωπον.
Το μεσοφρυον δε μη μοι
Διακοπτε, μητε μισγε.
Εχετω δ', ὁπως εκεινη,
Το λεληθοτως συνοφρυ,

Βλεφαρων ιτυν κελαινην.
Το δε βλεμμα νῦν αληθῶς
Απο τοῦ πυρος ποιησον,
Ἁμα γλαυκον, ὡς Αθηνης,
Ἁμα δ' ὑγρον, ὡς Κυθηρης.
Γραφε ῥῖνα και παρειας,
Ῥοδα τῳ̃ γαλακτι μιξας.
Γραφε χεῖλος, οἷα Πειθοῦς,
Προκαλουμενον φιλημα.
Τρυφεροῦ δ' εσω γενειου,
Περι Λυγδινῳ τραχηλῳ,
Χαριτες πετοιντο πᾶσαι.
Στολισον το λοιπον αυτην
Ὑποπορφυροισι πεπλοις·
Διαφαινετω δε σαρκῶν
Ολιγον, το σῶμ' ελεγχον.
Απεχει· βλεπω γαρ αυτην.
Ταχα, κηρε, και λαλησεις.

ΚΘ'.

ΕΙΣ ΕΡΩΤΑ.

Αἱ Μοῦσαι τον Ερωτα
Δησᾶσαι στεφανοισι,
Τῳ̃ Καλλει παρεδωκαν.
Και νῦν ἡ Κυθερεια

Ζητεῖ, λυτρα φερουσα,
Λυσασθαι τον Ερωτα.
Κἀν λυσῃ δε τις αυτον,
Ουκ εξεισι, μενεῖ δε·
Δουλευειν δεδιδακται.

Λ'.

ΕΙΣ 'ΕΑΥΤΟΝ.

Αφες με, τους θεους, σοι*
Πιεῖν, πιεῖν αμυστι.
Θελω, θελω μανῆναι.
Εμαινετ' Αλκμαιων τε,
Χ' ὁ λευκοπους Ορεστης,
Τας μητερας κτανοντες.
Εγω δε, μηδενα κτας,
Πιων δ' ερυθρον οἶνον,
Θελω, θελω μανῆναι.
Εμαινεθ' 'Ηρακλῆς πριν,
Δεινην κλονῶν φαρετρην,
Και τοξον Ιφιτειον·
Εμαινετο πριν Αιας

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* This is nearer to Barnes' reading than to Brunck's—the latter giving Αφες με τοῖς θεοῖσι.

Μετ' ασπιδος* κραδαινων
Την Ἑκτορος μαχαιραν·
Εγω δ' εχων κυπελλον,
Και στεμμα τοῦτο χαιταις,
Ου τοξον, ου μαχαιραν,
Θελω, θελω μανῆναι.

ΛΑ'.

ΙΣ ΤΟΥΣ ἙΑΥΤΟΥ ΕΡΩΤΑΣ.

Ει φυλλα παντα δενδρων
Επιστασαι κατειπεῖν,
Ει ημαθῶδες εὑρεῖν
Το τῆς ὁλης θαλασσης,
Σε τῶν εμῶν Ερωτων
Μονον ποιῶ λογιστην.
Πρῶτον μεν εξ Αθηνῶν
Ερωτας εικοσιν θες,
Και πεντεκαιδεκ' αλλους.
Επειτα δ' εκ Κορινθου
Θες ὁρμαθους Ερωτων·
Αχαϊης γαρ εστιν.
Ὅπου καλαι γυναῖκες.

Τιθει δε Λεσβιους μοι,
Και μεχρι τῶν Ιωνων,
Και Καριης, Ῥοδου τε,
Δισχιλιους Ερωτας.
Τι φης;—αει κηρῷ θες·
Ουπω Συρους ελεξα,
Ουπω Ποθους Κανωβου,
Ου τῆς ἁπαντ' εχουσης
Κρητης, ὁπου πολεσσιν
Ερως εποργιαζει.
Τι; σοι θελεις αριθμῶ
Τους εκτος αὖ Γαδειρων,
Τους Βακτριων τε κ' Ινδῶν,
Ψυχῆς εμῆς Ερωτας;

ΛΒ'.

ΕΙΣ ΧΕΛΙΔΟΝΑ.

Συ μεν, φιλη χελῖδων,
Ετησιη μολοῦσα,
Θερει πλεκεις καλῖην,
Χειμῶνι δ' εἰς αφαντος
Η Νεῖλον, η 'πι Μεμφιν.
Ερως δ' αει πλεκει μευ
Εν καρδιῃ καλῖην·

Ποθος δ' ὁ μεν πτερούτα
Ο δ' ωον εστιν ακμην,
Ὁ δ' ἡμιλεπτος ηδη.
Βοη δε γιγνετ' αιει
Κεχηνοτων νεοττῶν.
Ερωτιδεῖς δε μικρους
Οἱ μειζονες τρεφουσιν·
Οἱ δε τραφεντες ευθυς
Παλιν κυουσιν αλλους.
Τι μῆχος οὖν γενηται;
Ου γαρ σθενω τοσουτους
Ερωτας εκβοῆσαι.

ΛΓ'.

ΕΙΣ ΚΟΡΗΝ.

Μη με φυγῃς ὁρῶσα
Την πολιαν εθειραν·
Μηδ', ὁτι σοι παρεστιν
Ανθος ακμαῖον ὡρας,
Τἀμα φιλτρα διωξῃς.
Ὁρα, κἀν στεφανοισιν
Ὁπως πρεπει τα λευκα
Ῥοδοις κρινα πλακεντα.

ΛΓ'.

ΕΙΣ ΤΗΝ ΕΥΡΩΠΗΝ.

Ὁ ταῦρος οὗτος, ὦ τέκ,
Ζεὺς μὲν δοκεῖ τις εἶναι·
Φέρει γὰρ οὐκ ἄκοντος
Σιδωνίην γυναῖκα.
Περᾷ δὲ τοῦτον ἐκνέων,
Τέρψει δὲ κἄκρα χηλάς·
Οὐκ ἔστι δὲ ταῦρος ἄλλος
Ἐξ ἀγέλης ἐλαύνειν
Ἐπλεύσει τὴν θάλασσαν,
Εἰ μὴ νόος γ' ἐκεῖνος.

ΑΕ'.

ΕΙΣ ΤΟ ΑΝΕΙΜΕΝΩΣ ΖΗΝ.

Τί με τοὺς νόμους διδάσκεις,
Καὶ ῥητόρων ἀναγκαίς;
Τί δέ μοι λόγων τοσούτων,
Τῶν μηδὲν ὠφελούντων;
Μᾶλλον δίδασκε πίνειν
Ἁπαλὸν τόμα Λυαίου.
Μᾶλλον δίδασκε παίζειν
Μετὰ χρυσῆς Ἀφροδίτης.

Πολιαι στεφουσι καραν.
Δος ὕδωρ, βαλ' οινον, ὦ παῖ,
Την ψυχην μου καρωσον.
Βραχυ μη ζῶντα καλυπτεις.
Ὁ θανων ουκ επιθυμεῖ.

Λϛ'.

ΕΙΣ ΤΟ ΕΑΡ.

Ιδε πῶς, Εαρος φανεντος,
Χαριτες ῥοδα βρυουσιν.
Ιδε πῶς κῦμα θαλασσης*
Ἀπαλυνεται γαληνῃ.*
Ιδε πῶς νῆσσα κολυμβᾷ·
Ιδε πῶς γερανος ὁδευει.
Αφελῶς δ' ελαμψε Τιταν·
Νεφελῶν σκιαι δονοῦνται·
Τα βροτῶν δ' ελαμψεν εργα.
Καρποῖσι γαῖα προκυπτει·†
Καρπος ελαιας προκυπτει.
Βρομιου στεφεται το νᾶμα.
Κατα φυλλον, κατα κλῶνα,
Καθελων ηνθισε καοπος.

---

o lines are omitted in *Brunck's Analecta*, but are found editions of Anacreon.

aries this reading from the more authentic line above, tisfactory authority; giving in his *Analecta*—

ΛΖ'.

ΕΙΣ 'ΕΑΥΤΟΝ.

Εγω γερων μεν ειμι,
Νεων πλεον δε πινω·
Κἀν δεηςῃ με χορευειν,
Σκῆπτρον εχω τον ασκον·
'Ο ναρθηξ δ' ουδεν εστιν.
'Ο μεν θελων μαχεσθαι,
Παρεστω και μαχεσθω.
Εμοι κυπελλον, ὦ παῖ,
Μελιχρον οἶνον ἡδυν
Εγκερασας, φορησον·
Εγω γερων μεν ειμι,
Σειληνον εν μεσοισι
Μιμουμενος χορευσω.

ΛΗ'.

ΕΙΣ ΕΡΩΤΑ.

'Ερως ποτ' εν ῥοδοισι
Κοιμωμενην μελιτταν
Ουκ εἶδεν, αλλ' ετρωθη.
Τον δακτυλον δε δηχθεις*
Τᾶς χειρος, ωλολυξε.

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* *Barnes* as above. *Brunck's Analecta*—Τον δακτυλον παραχθεις

Πολιαι στεφουσι καραν.
Δος ὕδωρ, βαλ' οινον, ὦ παῖ,
Την ψυχην μου καρωσον.
Βραχυ μη ζῶντα καλυπτεις.
Ὁ θανων ουκ επιθυμεῖ.

Λϛ'.

ΕΙΣ ΤΟ ΕΑΡ.

Ιδε πῶς, Εαρος φανεντος,
Χαριτες ῥοδα βρυουσιν.
Ιδε πῶς κῦμα Θαλασσης*
Ἀπαλυνεται γαληνῃ.*
Ιδε πῶς νῆσσα κολυμβᾷ·
Ιδε πῶς γερανος ὁδευει.
Αφελῶς δ' ελαμψε Τιταν·
Νεφελῶν σκιαι δονοῦνται·
Τα βροτῶν δ' ελαμψεν εργα.
Καρποῖσι γαῖα προκυπτει·†
Καρπος ελαιας προκυπτει.
Βρομιου στεφεται το νᾶμα.
Κατα φυλλον, κατα κλῶνα,
Καθελων ηνθισε καρπος.

---

* These two lines are omitted in *Brunck's Analecta*, but are found in most other editions of Anacreon.

† Brunck varies this reading from the more authentic line above, but without satisfactory authority; giving in his *Analecta*—

Καρπος ιτεας προκυπτει.

Δοτε, μεθη γαυσσας
Ὅτ' εγω πιω τον οἶνον,
Στεφανους ανθεσι πλεξας,
Επιθεις δε τῇ καρηνῳ,
Βιοτου μελπω γαληνην.
Ὅτ' εγω πιω τον οἶνον,
Μυρῳ ευωδεϊ τεγξας
Δερας, αγκαλαις δε κουρην
Κατεχων, Κυπριν αειδω
Ὅτ' εγω πιω τον οἶνον,
Ὑπο κυρτοῖσι κυπελλοις
Τον εμον νοον ἁπλωσας,
Θιασῳ τερπομαι κουρων.
Ὅτ' εγω πιω τον οἶνον,
Τοδε μοι μονον το κερδος,
Τοδ' εγω λαβων αιτεω·
Το θανεῖν γαρ μετα παντα.

Μ'.

ΕΙΣ ΣΥΜΠΟΣΙΟΝ.

Ιλαροι πιωμεν οἶνον,
Αναιελψομεν δε Βακχον,
Τον εφευρεταν χορειας
Τον ὁλας ποθοῦντα μολπας,
Τον ὁμοτροπον Ερωτι,
Τον ερωμενον Κυθηρης·

Δι' ὀν ἡ Μεθη λοχευθη,
Δι' ὀν ἡ Χαρις δ' ετεχθη,
Δι' ὀν αμπανεται Λυπα,
Δι' ὀν ενναζετ' Ανια.
Το μεν οὖν πομα κερασθεν
Ἀπαλοι φερουσι παῖδες·
Το δ' αχος πεφευγε μιχθεν
Ανεμοτροπῳ θυελλῃ.
Το μεν οὖν πῶμα λαβωμεν,
Τας δε φροντιδας μεθῶμεν·
Τι γαρ εστι σοι το κερδος
Οδυρωμενῳ μεριμναις;
Ποθεν οιδαμεν το μελλον;
Ὁ βιος βροτοῖς αδηλος
Μεθυων θελω χορευειν,
Μεμυρισμενος δε παιζειν,
Μετα και καλῶν γυναικῶν.
Μελετω δε τοῖς θελουσιν
Ὁσον εστιν εν μεριμναις.

ΜΑ'.

ΕΙΣ ἙΑΥΤΟΝ.

Ποθεω μεν Διονῦσου
Φιλοπαιγμονος χορειας·
Φιλεω δ', ὁταν εφηβου
Μετα συμποτου λυριζω.

Σταφυλοπώνους δ' ὑπατεύειν
Κρατηρίσιν συμπαλαίειν,
Μετα τοιούτων αἴρεσθαι
Φιλον μελαινα τυπτειν.
Φόβου σοι οὐδ' ὁπωστιν ἡφαι,
Φόβου σε δαίμων δμηται,*
Φιλαλκέστιν γλυκυτης
Φευγω βιαίως συμφα.
Στυγεω μαχας τυραννους
Πολεμιρους μετα δαίτας,
Κασζιλεω' ὁμα εσπερας,
Ὑπο βαρβιτῳ χορευειν.
Βιον ἡσυχον φερωσιν.

ΜΒ'.

ΕΙΣ ΤΕΤΤΙΓΑ.

Μακαριζομεν σε, τεττιξ,
Ὁτι δενδρεων επ' ακρων,
Ολιγην δροσον πεπωκως,
Βασιλευς ὁπως, ασιδεις·
Σα γαρ εστι κείνα παντα,
Ὁποσα βλεπεις εν αγροῖς,
Χ' ὁποσα φερουσιν Ὡραι.

---

* *Barnes'* emendation is adopted above: *Brunck* retains the common reading—*φθονον ουκ οἶδα δαίκτον*

Δι' ὁν ἡ Μεθη λοχευθη,
Δι' ὁν ἡ Χαρις δ' ετεχθη,
Δι' ὁν αμπαυεται Λυπα,
Δι' ὁν ενναζετ' Ανῖα.
Το μεν οὖν πομα κερασθεν
Ἀπαλοι φερουσι παῖδες·
Το δ' αχος πεφευγε μιχθεν
Ανεμοτροπῳ θυελλῃ.
Το μεν οὖν πῶμα λαβωμεν,
Τας δε φροντιδας μεθῶμεν·
Τι γαρ εστι σοι το κερδος
Οδυρωμενῳ μεριμναις;
Ποθεν οιδαμεν το μελλον;
Ὁ βιος βροτοῖς αδηλος
Μεθυων θελω χορευειν,
Μεμυρισμενος δε παιζειν,
Μετα και καλῶν γυναικῶν.
Μελετω δε τοῖς θελουσιν
Ὁσον εστιν εν μεριμναις.

ΜΑ'.

ΕΙΣ ἙΑΥΤΟΝ.

Ποθεω μεν Διονῦσου
Φιλοπαιγμονος χορειας·
Φιλεω δ', ὁταν εφηβου
Μετα συμποτου λυριζω.

Δοκεω δ' εγωγε πολλοῖς,
Εν Ερωσι με πλακεντα,
Διολισθανεῖν εν αλλοις,
Ἑνι τῳδε συνδεθῆναι.

ΜΔ'.

ΕΙΣ ΤΑ ΤΟΥ ΕΡΩΤΟΣ ΒΕΛΗ.

Ὁ ανηρ ὁ τῆς Κυθηρης,
Παρα Λημνιαις καμῖνοις,
Τα βελη τα τῶν Ερωτων
Εποιει λαβων σιδηρον·
Ακιδας δ' εβαπτε Κυπρις,
Μελι το γλυκυ λαβοῦσα·
Ὁ δ' Ερως χολην εμισγεν.
Ὁ δ' Αρης ποτ' εξ ἀϋτῆς
Στιβαρον δορυ κραδαινων,
Βελος ηντελιζ' Ερωτος.
Ὁ δ' Ερως, τοδ' εστιν, εἶπε,
Βαρυ· πειρασας νοησεις.
Ελαβεν βελεμνον Αρης·
Ὑπεμειδιᾶσε Κυπρις.
Ὁ δ' Αρης αναστεναξας,
Βαρυ, φησιν· ᾆρον αυτο.
Ὁ δ' Ερως, εχ' αυτο, φησι.

Συ δε φιλιος γεωργῶν,
Απο μηδενος τι βλαπτων.
Συ δε τιμιος βροτοῖσι,
Θερεος γλυκυς προφητης,
Φιλεουσι μεν σε Μοῦσαι,
Φιλεει δε Φοῖβος αυτος,
Λιγυρην δ' εδωκεν οιμην.
Το δε γῆρας ου σε τειρει,
Σοφε, γηγενης, φιλυμνε,
Απαθης, αναιμ', ασαρκε·*
Σχεδον εἶ θεοῖς ὁμοιος.

ΜΓ'.

ΕΙΣ ΤΟ 'ΕΑΥΤΟΥ ΟΝΕΙΡΟΝ.

Εδοκουν οναρ τροχαζειν,
Πτερυγας φερων επ' ωμων·
'Ο δ' Ερως εχων μολυβδον
Περι τοῖς καλοῖς ποδισκοις
Εδιωκε και κιχᾶνε.
Τι θελει οναρ τοδ' εἶναι;

---

* The reading of *Scaliger* is here admitted, in preference to *Brunck's*—αναιμοσαρκε.

Δοκεω δ' εγωγε πολλοῖς,
Εν Ερωσι με πλακεντα,
Διολισθανεῖν εν αλλοις,
Ἑνι τῳδε συνδεθῆναι.

ΜΔ'.

ΕΙΣ ΤΑ ΤΟΥ ΕΡΩΤΟΣ ΒΕΛΗ.

Ὁ ανηρ ὁ τῆς Κυθηρης,
Παρα Λημνιαις καμῖνοις,
Τα βελη τα τῶν Ερωτων
Εποιει λαβων σιδηρον·
Ακιδας δ' εβαπτε Κυπρις,
Μελι το γλυκυ λαβοῦσα·
Ὁ δ' Ερως χολην εμισγεν.
Ὁ δ' Αρης ποτ' εξ ἀϋτῆς
Στιβαρον δορυ κραδαινων,
Βελος ηυτελιζ' Ερωτος.
Ὁ δ' Ερως, τοδ' εστιν, εἶπε,
Βαρυ· πειρασας νοησεις.
Ελαβεν βελεμνον Αρης·
Ὑπεμειδιᾶσε Κυπρις.
Ὁ δ' Αρης αναστεναξας,
Βαρυ, φησιν· ᾆρον αυτο.
Ὁ δ' Ερως, εχ' αυτο, φησι.

ΜΕ'.

ΕΙΣ ΕΡΩΤΑ.

Χαλεπον το μη φιλῆσαι,
Χαλεπον δε και φιλῆσαι,
Χαλεπωτερον δε παντων
Αποτυγχανειν φιλοῦντα.
Γενος ουδεν εις Ερωτα·
Σοφιη, τροπος, πατεῖται·
Μονον αργυρον βλεπουσιν.
Απολοιτο πρῶτος αυτος
Ὁ τον αργυρον φιλησας.
Δια τοῦτον ουκ αδελφος,
Δια τοῦτον ου τοκῆες,
Πολεμοι, φονοι δι' αυτον.
Το δε χεῖρον, ολλυμεσθα
Δια τοῦτον οἱ φιλοῦντες.

Μϛ'.

ΕΙΣ ΓΕΡΑΙΟΝ.

Φιλῶ γεροντα τερπνον
Φιλῶ νεον χορευταν.
Γερων δ' ὁταν χορευῃ,
Τριχας γερων μεν εστι,
Τας δε φρενας νεαζει.

ΜΖ'.

ΑΛΛΟ ΩΙΔΑΡΙΟΝ.

Δοτε μοι λυρην Ὁμηρου
Φονιης ανευθε χορδῆς.
Φερε μοι κυπελλα θεσμῶν,
Φερε μοι, νομους κερασσω,
Μεθυων ὁπως χυρευσω,
Ὑπο σωφρονος δε λυσσης
Μετα βαρβιτων αειδων
Το παροινιον βοησω.

ΜΗ'.

ΕΙΣ ΖΩΓΡΑΦΟΝ.

Αγε, ζωγραφων αριστε,
Λυρικῆς ακουε Μουσης,
Φιλοπαιγμονος τε Βακχου,
Ἑτεροπνοους εναυλους·
Γραφε τας πολεις το-πρῶτον
Ἱλαρας τε και γελωσας,
Ὁ δε κηρος αν δυναιτο,
Γραφε και νομους φιλουντων.*

---

* The above reading is well authorized, and better preserves the point of the allusion: *Brunck*, however, adopts *Baxter's* alteration to φιλουσας (sc. πολεις)

ΜΘ'.

ΕΙΣ ΔΙΟΝΥΣΟΝ.

Ὁ τον εν πονοις* ατειρῆ
Νεον, εν ποθοις αταρβῆ,
Καλον εν ποτοις χορευτην
Τελεων θεος κατῆλθεν,
Ἀπαλὸν βροτοῖσι φιλτρον,
Ποτον αστονον κομιζων,
Γονον αμπελου, τον οἶνον,
Πεπεδημενον οπωραις
Επι κληματων φυλαττων·
Ἰν', ὁταν ταμωσι βοτρυν,
Ανοσοι μενωσι παντες,
Ανοσοι. δεμας θεητον,
Ανοσοι γλυκυν τε θυμον,
Ες ετους φανεντος αλλου.

Ν'.

ΕΙΣ ΔΙΣΚΟΝ ΕΧΟΝΤΑ ΑΦΡΟΔΙΤΗΝ.

Αρα τις τορευσε ποντον;
Αρα τις μανεῖσα τεχνη,
Ανεχευε κῦμα δισκῳ,
Επι νῶτα τῆς θαλασσης;

---

* This variation of expression in the first three lines is obtained from the *Vatican MS.* *Brunck* repeats in each the same word τοτοις.

Αρα τις ὑπερ θαλασσαν
Ἀπαλην χαραξε Κυπριν,
Νοος ες θεους αερθεις,
Μακαρων φυσιος αρχην;
Ὁ δε νιν εδειξε γυμνην,
Χ' ὁσα μη θεμις ὁρᾶσθαι,
Μονα κῦμα συγκαλυπτει.
Αλαλημενη δ' επ' ακταν,
Βρυον ὡς ὑπερθε* λευκον
Ἀπαλοχροου γαληνης,
Δεμας ες πλοον φερουσα,
Ροθιον παροιθεν ἑλκει.
Ῥοδεων ὑπερθε μαζῶν,
Ἀπαλῆς ενερθε δειρῆς,
Μεγα κῦμα πρῶτα τεμνει.
Μεσον αυλακος δε Κυπρις,
Κρινον ὡς ιοις ἑλιχθεν,
Διαφαινεται γαληνης.
Ὑπερ αργυρῳ δ' οχοῦνται
Επι δελφισιν χορευταῖς,
Δολεροι νεον μετωπον†
Ερως, Ἱμερος γελῶντες.
Χορος ιχθυων δε κυρτος,
Επι κυματων κυβιστῶν,
Παφιης το σῶμα παιζει,
Ἱνα νηχεται γελῶσα.

---

* *Brunck* gives here ὑπερθε λευκαν (from below).

† The above text, adopted by *Heinsius*, seems preferable to the common reading followed by *Brunck*—δολερον νοον μ' ερωντων.

ΝΑ'.

ΕΠΙΛΗΝΙΟΣ ΩιΔΗ.

Τον μελανοχρωτα βοτρυν
Ταλαροις φερουσιν* ανδρες,
Μετα παρθενων επ' ωμων·
Μετα ληνον δε βαλοντες
Μονον αρσενες πατοῦσι
Σταφυλ[illegible]ς οινον,
Μεγα το[illegible]οτοῦντες
Επιληνι[illegible]ις,
Ερατον [illegible]ὄντες
Νεον ες [illegible]ικχον,
Ὁν ὁται[illegible]ιος,
Τρομερο[illegible]ορευει,
Πολιας [illegible]ασσων.
Ὁ δε, πο[illegible]ρχησας,
Ερατος [illegible]θεις,†
Ἀπαλον[illegible]θεῖσαν
Σκιερῶν [illegible]λλων,
Βεβαρημ[illegible]πνον
Ες ερωτ'‡ ωρα θελγει,
Προδοτιν γαμων γενεσθαι·

---

* The reading of *H. Stephens* is adopted here, in preference to that admitted by Brunck—*φεροντες ανδρες—κατα ληνον*

† *Brunck* retains the old reading, ἑλυσθεις, without regard to this emendation by *Stephens*.

‡ *Barnes* as above. *Brunck's* Analecta—Ὁ δ' Ερως *αωρα θελγων*

Ὁ δε μη λογοισι πειθων,
Τοτε μη θελουσαν αγχει.
Μετα γαρ νεων ὁ Βακχος
Μεθυων ατακτα παιζει.

ΝΒ'.

ΕΙΣ 'ΡΟΔΟΝ.

Στεφανηφορου μετ' ἠρος
Μελπομαι ῥοδον θερειον.
Συ δ', ἑταιρ' αεξε μελπειν.
Τοδε γαρ θεῶν αημα,
Τοδε και βροτῶν το χαρμα,
Χαρισιν τ' αγαλμ' εν ὡραις
Πολυανθεων Ερωτων,
Αφροδισιον τ' αθυρμα.
Τοδε και μελημα μυθοις,
Χαριεν φυτον τε Μουσῶν·
Γλυκυ και ποιοῦντι πεῖραν
Εν ακανθιναις αταρποῖς.
Γλυκυ δ' αὖ, λαβοντι θαλπειν
Μαλακαῖσι χερσι, κουφως
Προσαγοντ' Ερωτος ανθος.
Τῷ σοφῷ* τοδ' αυτο τερπνον

---

* *Baxter's* reading is adopted in this line, where *Brunck* gives τῷ ψοφῳ.—Our second line is also varied from his word θερινον.

ΔΥΙΚΑ.

Θαλιαις τε και τραπεζαις,
Διονυσιοις θ' εορταῖς.
Τι δ' ανευ ῥοδου γενοιτ' αν
Ροδοδακτυλος μεν Ηως,
Ῥοδοπηχεες δε Νυμφαι,
Ῥοδοχρους δε κ' Αφροδῖτα
Παρα τῶν σοφῶν καλεῖται.
Τοδε και νοσοῦσιν αρκεῖ,
Τοδε και νεκροῖς αμῦνει,
Τοδε και χρονον βιᾶται·
Χαριεν ῥοδων δε γῆρας
Νεοτητος εσχεν οδμην.
Φερε δη φυσιν λεγωμεν.
Χαροπῆς ὁτ' εκ θαλασσης
Δεδροσωμενην Κυθηρην
Ελοχευε Ποντος αφρῷ,
Πολεμοκλονον τ' Αθηνην
Κορυφῆς εδεικνυε Ζευς,
Φοβεραν θεαν Ολυμπῳ,
Τοτε και ῥοδων αγητῶν
Νεον ερνος ηνθισε Χθων,
Πολυδαιδαλον λοχευμα.
Μακαρων θεῶν δ' ὁμῖλος,
Ῥοδον ὡς γενοιτο, νεκταρ
Επιτεγξας, ανετειλεν
Αγερωχον εξ ακανθης
Φυτον αμβροτον Λυαιου.

ΝΓ'.

ΕΙΣ 'ΕΑΥΤΟΝ.

'Οτ' εγω νεων ὁμῖλον
'Εσορῶ, παρεστιν ἡβα.
Τοτε δη, τοτ' ες χορειην
'Ο γερων εγω πτεροῦμαι.
Περιμεινον με, Κυβηβα,
'Ροδα δος·* θελω στεφεσθαι.
Πολιον ἑκας δε γῆρας·
Νεος εν νεοις χορευσω.
Διονυσιης δε μοι τις
Φερετω δῶρον† ὀπωρης,
'Ιν' ἰδῃ γεροντος αλκην,
Δεδαηκοτος μεν ειπεῖν,
Δεδαηκοτος δε πινειν,
Χαριεντως τε μανῆναι.

---

* *Brunck* retains the old reading, παραδος: but the variation adopted by *Longepierre* seems preferable.

† *Barnes'* alteration appears an improvement on the reading followed by *Brunck*—φερετω ῥοιαν οπωρης.

ΝΔ'.

ΩΙΔΑΡΙΟΝ ΕΙΣ ΕΡΩΤΑΣ.

Εν ισχιοις μεν ἱπποι
Πυρος χαραγμ' εχουσι·
Και Παρθιους τις ανδρας
Εγνωρισεν τιᾱραις.
Εγω δε τους ερῶντας
Ιδων επισταμ' ευθυς·
Εχουσι γαρ τι λεπτον
Ψυχῆς εσω χαραγμα.*

*** The text of Brunck's *Analecta* has been closely followed in this publication, except the deviations expressly acknowledged in the *Notes*.—F. B.

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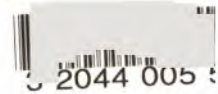
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